NMA₂

$4

CONTENTS

new music articles.

EDITORIAL

This second issue of NMA appears nearly 12 months after the first issue was brought out, in September of last year. In lieu of an apology, however, we may point to the difficulties of producing a small and relatively specialised publication such as this without adequate financial or material support. The small circulation and readership possible in Australia would make the economics of small publishing unfeasible, were it not for a large amount of voluntary and often highly skilled labour. We are thus pleased to report that this issue has been funded principally by sales and subscriptions to the first issue.

The material input to this issue has been extended by those contributors who provided 'pages' of their own layout and design for inclusion in the magazine. This has provided a greater degree of control over the final printed Article, and hopefully extends the aims of the first issue by allowing a plural attitude to exist. We further hope that this will not be seen as a banal representation of any 'pro' and 'con' argument, but rather as an opportunity to observe what similarity may exist in diversity.

The material on the second NMA TAPES has likewise been supplied by the contributors. The relationship of this material to the texts of the authors varies considerably: from their relative dependence in Les Gilbert's 'Piece for the Landscape' and John Gillies' 'TV Scripts', to the more remote connection of Mark Pollard's 'Sweet Exchanges' to his analysis of Don Martino's Notturno.

We also present a listing of other small producers on the final pages of this issue. This listing cannot claim to be comprehensive by any means, and we look forward to hearing from other small producers in the future.

Subscriptions are now available for the combined magazine/tape at $10 per issue, ($20/p.a.), representing a substantial saving on the cost of the individual Articles. Contributions to the next issue are welcome, and the usual requisites apply. No responsibility can be taken for the return of manuscripts unless they are accompanied by return post.

subjective beats metaphor 5:1 (925) the jerk was dressed t th nines I see you see they see off
or as they say down under fuck off 44 45 (look around) the of and a to in is you that it he for
was on are as with his they had be this from I have all my one not but what who were when we
there can an your which their said if two will each about how up out them then she many some so
these would other into has more her too like him see time could make than first been its now
people mine over did down only way find use would from little very after words called just
where most know no no no we say the, of, busy conceits I spose don push it what y got? proton
ar bosons bored blalu an blalu watch it anybody blalu you got it pretty good watch it don watch
me watch th you gotit how bout slo poke fuckin listen t me I gotta talk t y tell y everythin he
say they push that button not a clue tell on you how d y spell sick typical don shit me one y
got yr breaver n then y get y tongue an all this fore y quarter born n anyway fore y get y
thumb my my 3X y don say who do you whatswhat now y talkin out of sorts n uglyly a come-to on
th up n up t quibble gray n say thanks or do in rich which frill fill go down pretty well t
parlay vous call names choosy choosy fell a big is a think chook somethin on a run got it down
spot an fade an adverb only ever tol y what t say I'll fix you that is the british empire would
never have been if theyd had t learn english first up yours n with 30 people y get a pause
every 11 minutes so go on own up y been had y grammar teacher wz a pro 1:1 snot on ape shit
itch at th jelly up n coming only th owners don follow th horses price rises cost more t make
than best bets n thats each thats a fine how d y do cost y 4 languages t think bout it n 7 t
agree in fr it might as well loss of vowel before liquids n nasals such n such give snug fr
stiff lace lash lass mim min miss tis th others n I remem one time when we wen out with th rest
of em n me farver wz after us n we were chicken n goin in cz th res bein out like heard they
all took frakes n wen away IsayIsayIsay don zagerate I'd say that so how d y like this cup this
is yeah its a nice cup someone left it on yeah its nice him n the me wz the his of a says? no
trick n no said n doin ah-ha t tuesday where dju get off? an an you know wha up wi ju? wanna
glassa water an ipso oops blank rag we we is a lever this gun is black therefore it is a gun
serve y right watchin out fr nummer one nr rhyme nr reas you heard me dear simon how are you
how is cait how was school new york is big and noisy and there is this big french lady who
stands on an island and she is really fat i live in a little room on broadway just near a book
shop that has 8 miles of books apart from the big french lady who is made of stone some people
are very nice but they dont read many books because it is winter here we are on the other side
of the world to you so that means when you sneeze we fart and because everything is expensive
money isnt worth much also coz its cold all the trees are inside and when the dogs shit in the
streets the people have to pick it up they dont like teachers here so they dont pay them much
money and in mexico they dont pay the police much money i went to washington and saw them boss
everybody around and saw the white house and the black people also in america they drive on the
wrong side of the road and so you can get run over and not even know it and there is this man
who tells you how big he is and he has a christmas tree which is as big as a double decker
dinosaur and they have so many people on this island called manhattan in the middle of new york
city (there are about the same number of people that live in the whole of australia) and this
island is real titchy (it is about as big as walking to the footy ground about 100 times) a lot
of people in new york have pets (some have uppers and a lot have downers and most have
cockroaches) so people dont have to talk to one another unless they talk business i'll see you
about the same time as my birthday avee avee avec had qua oo snugs t boo hoo book bub n better
all in cz then theys ll get no those but out n now n then a crockery cockery ponder down nouns
ro mar tik a glum use t cz hs all there up t ee n in fr it don let on coupy coupy cark watchin
R come n E go frm g t d a pee pull a yeah b a out n out a barbie a spaz a cap a brownie gooda
n nice D O A tok tok so froat fr stand th very thing I wouldn one tha wouldn go t A A B A the
3 t 4 placebo do too not sidown b how many don mine fI do then theres me chair yknow tricks is
vish whatserface so bein wrong is cute a mimic tickle ta ta not that knowers is coppers n
coppers is banks knowers is coppers n coppers is fucked knowin is coppin n coppin be shit
please been whatnot in a fix ta fr th tip says s n let us protectsia a luckful of itches praps
space is jus a data bank y knower a thing is what y say about it when a joke is what y knew bu
didn know it so default a thunk has got a drop on a bill has got a fix tools is tick tock
tumours a giveaway biddy an buck a spot is not a spot all whats o got friends a on is a on a
tarantula is about so dig t wanna come back s a befo a 2 times true a spores naught a got o
time night night charm scold slugs on mars hid divvy th id wil ideas gullible corny I feet wee
whenny real people or bloody cold n bloody slow proof is what we mighta called a truth if we
didn have th roof of reason I n it this n that fair cop 2 bits back t back if v cant see it say
so this is it which is t say be mine bribe learn me b bein dumb says pic t pattern n y do fun
up so s y cn have a good time makin one or more fuckety fuck did you say dead? yeah dead quite
dead she made me say it once its been done once too true y cant be that stupid I mean phasing
by numbers examples as of being told off whatja say t that then in that me metaphor has done a
bunk n it don look too good order schmorder I think so imply a lot for christmas so now th
question is is it more real to go by bus or by car?

AN INTERVIEW WITH RON NAGORCKA
— Graeme Gerrard

GG: *Your compositions employ an unusually wide range of resources, from didgeridus to electronics. This is, I think, a reflection of your wide range of compositional aims, perhaps you would comment on what these aims are?*

RN: That's difficult. . .first of all I think, probably aims depend upon the context of the piece, so the aims tend to vary. I find it difficult to think about one overall aim, so I find it hard to talk about generalities. I usually have very specific aims for individual pieces. I can sometimes look back over my work and see how it's been similar, and see the connections between pieces and see how they form an overall pattern, but I am not sure that this can be taken as an aim towards some goal. If I think historically, if I think about specific pieces, for example the piece SANCTUS, which is on my mind because I will be doing a performance of it shortly, has the specific aim of trying to relate voices, organ and electronics to the didgeridu, everything is meant to grow out of what the didgeridu sound is. . .over a sort of grand improvisational structure. That was pretty much to do with my fascination with that as an instrument and how certain vocal techniques that I've been developing are related to the instrument, how vocal technique and didgeridu technique overlap. So that's how that piece was built, and those technical questions don't really concern themselves much with the character of the didgeridu that goes beyond its sound.

So once again, if I think historically, I go to a piece like SEVEN RARE DREAMINGS which, as far as I'm concerned, takes my treatment of that instrument way beyond that of SANCTUS, because here I am concerned with it as a cultural object as much as I am concerned with its sound. Because I play the didgeridu I am trying to handle how to be a didgeridu player in a white society, and I am trying to grapple with these sorts of problems, and that's what that piece is about, it's about me and my relationship to the didgeridu. I'm not sure how strongly that comes across to other people, but that is what I was trying to clear up in that piece, my relationship to the didgeridu.

GG: *Why did you become involved with the didgeridu in the first place?*

RN: I think, initially, it was a matter of being fascinated by its sound. It is the only instrument I know of, in any culture, where the whole basis of what you are doing is timbral, and here we were trying to invent this through, for example, klangfarben melody. And I thought that, well, maybe there is a bit of musical knowledge here, and of course there's stacks of musical knowledge and that's what attracted me further.

But it goes a step further when you start realizing the significance of the instrument to the people who produced it. Then you're on an entirely different level because suddenly you are turning somebody's sacred object into a plaything. And I got to a stage where I felt that that was what I was doing, and I had to resolve that.

GG: *Can you ever resolve that, I mean is resolving it even a possibility?*

RN: No! I don't think I can. . .

GG: *It seems that maybe you can resolve it personally. . .*

RN: Publicly, it's very difficult. Because of what you represent, sitting there playing a didgeridu, because of people's preconception of what sitting there playing a didgeridu means. That image means all sorts of things to all sorts of people.

GG: *In a paper you gave at the International Music and Technology Conference in Melbourne in 1981, "How the Didgeridu Changed My Life", you related the story of how you came by your didgeridu.*

RN: Yes, well in discussing these sorts of problems with an aboriginal didgeridu player, he said if you feel that what you are doing is expressing the Spirit of the Land, that you must go out and get your own didgeridu from the land. So that's what I did and it was a really good, a very positive experience. And that resolved the problem I was having, not wholly, but certainly a big part of it.

GG: *So from that you have become involved in aboriginal mythology, eschatology. . .*

RN: Yes, Max Charlesworth said that as soon as you start examining one aspect of aboriginal culture, what immediately happens is that you find yourself becoming involved in all sorts of things that you didn't initially count on. The view becomes awesome. . .the whole view of the world, the epistemology, rather than the eschatology, that the aboriginal people have is something fantastic. Getting glimpses of that was what drove me into it, I was off into the classic anthropological texts, trying to find out whether there were white eyes that could see it forme a bit. And I did find such white eyes, W.E.H. Stanner, for example, in "White Men Got No Dreaming", was saying in 1938, look, there is this awesome culture that we are destroying, things that we didn't see until the 70's, and there were a few others.

GG: *Aboriginal music is thoroughly integrated with the rest of aboriginal culture, unlike say in our own society. Your activities in education and music in the community seem to reflect the same sort of view of music. Did this attitude come from your contact with aboriginal culture or. . .*

RN: No. In fact I think it's the reverse actually. When I started composing. I think the statement John Cage made in response to a comment from an audience member who said, "If that's the way you write music, then I could do that too", and Cage replied, "Have I done anything to imply that I think you are stupid". . .that got me composing. And so right from the start I was organising events that reflect that idea that anyone could do it.

GG: *So was this at the beginning of your musical studies?*

RN: No, that was at the end of my formal musical studies really. I mean I didn't do a University music course, and that's really very relevant to the way I started composing. I realized I didn't need all that theory, it was really exciting to discover that. But when I found I needed it, then I got heavily into it, counterpoint etc. When I felt I had to think about overall structural

form I worked through the standard texts and so on. I looked at those things that were relevant to what I was doing at the time. I could never get into esoteric theories that had no relevance to what I was working on at the time.

Ron Nagorcka: Sonata in the Tradition Thereof.

GG: *Another aspect of your music that I find fascinating is. . .well, a spiritual aspect. . .*

RN: Well that relates to your first question, when you asked about aims, overall aims. You see, I think that what I engage in is a spiritual search, through my music. And my music is getting less and less separated from what I do, and the way I live. I don't see music as work. If I start seeing it as work, I begin to worry about the piece I am doing at the time.

GG: *You have composed a considerable amount of music but in the past year or so your output has dropped off a bit, why is this?*

RN: It's a combination of personal reasons, getting my life together in a different way, and also that I just don't feel like being rushed into anything anymore. I am not interested in chasing commissions, I am waiting for things to happen in a more natural way.

GG: *Is that because you feel comfortable and established now as a composer?*

RN: Well. . .I've thought about that a bit actually. I think part of the reason I became a "composer" was because of the image of that, you know, the top of the musical ladder. There was a certain amount of ambition, a desire for fame, in my early twenties. But really I don't have that at all any more, well very little, much less. I am not interested in doing pieces to become famous. I am less interested than ever in doing grand spectacles. . .

GG: *Well, again do you think that's because you've achieved a certain amount of recognition?*

RN: Yes, OK, I think that's fair enough. Certainly the last thing you would want to advise a young composer in his twenties who has established absolutely nothing is to sit back and only make pieces when they occur to him, because that's probably the important time to have that sort of ambition. I don't think there's anything particularly wrong with that. A lot of people don't have that in their twenties and they don't generally become composers, I suppose, and they live perfectly happy lives. I mean you don't have to become a composer to be happy.

GG: *How did you first get involved in electronic music?*

RN: Well I was involved right from the start, when the Grainger Museum was happening in the good old pioneering days, when we had one VCS-3 and a couple of 2-track tape recorders. I got interested in the tape recorder more than anything, because it enabled you to change the sound completely by altering it's context. Take any sound from anywhere and put it on tape and do things to it to change its nature. I think that's fascinating stuff still. I haven't produced all that many tape pieces, but that was behind all that stuff I did with cassettes. . .

I got pretty sick of the analog gear pretty quickly, plugging leads in and out and turning knobs. I did a few pieces that way, but I think I've always been more interested in acoustic sounds.

You see, one of the statements from an old piece of mine called Atom Bomb, is that the essence of electronic music is distortion, everything you do is based on distortion, I don't think many people realise that.

GG: *But that is what one does with music, putting sound in different contexts, focussing on different aspects, that itself is distortion, or distorting emotional responses to sounds by placing them in different contexts.*

RN: Yes, but if you make a distinction between distorting and arranging, electronics is very much on the side of distorting, mainly because the whole electronics industry is built around the idea of reproduction of music, so that you can record, say Mozart, and hear him back in your living room. And that's enormous distortion of Mozart's original intention. I mean he probably wouldn't recognise his own music now, and that's just going on and on and on, progressive layers of distortion. That is the big musical phenomena of the age for me. It's just changed people's ears, people's attitudes to sound and changed people's attitude to music. It's just quite a different world.

GG: *Yes it's distorting music on the sonic level, as sound, and also distorting the context.*

RN: Definitely, it's just changing the context constantly.

GG: *Recently, you've been using the computer as a compositional tool. How long have you been using computers in this way?*

RN: For about four years. . .

GG: *In what pieces, for example, have you used the computer?*

RN: SEVEN RARE DREAMINGS is the main one. The computer part in that piece is the result of an awful lot of programming.

GG: *Specifically, how was it used?*

RN: There is a television monitor in front of the audience going the whole time, and all that has to

happen is that the space bar on the keyboard is pressed at the right time to move on to the next program. So the computer runs through the whole series of programs automatically. The programs vary from computer graphics to computer generated poetry, which comes out on the printer and is torn off and read out by a performer, to little random twelve-tone pieces which come burbling out of the computer.

What happened was that I had been playing musical games with the computer and they ended up being part of the piece, SEVEN RARE DREAMINGS. And that's what I do now with the computer, I play around with it and if it just happens to produce something interesting, it becomes a piece.

I quite enjoy the mental discipline of computer programming. So I've got a notion at the moment of doing probably the most difficult solo piece I've yet written. The computer generates, first of all, the first bar and then in the second bar, out of a possible twelve parameters, one is changed. Then in the third bar, one of bar two's parameters is changed, then bar four, five and so on. Therefore, in every bar there is one small thing different to the previous one, and that will go on for as long as I feel like doing it. I find it fascinating to think of how an instrumentalist would cope with that. It will be difficult.

That's fun, that's a game. When you previously asked about aims, in this piece I am not aiming at anything in particular. I'm just having fun, and having fun is a hell of a nice way to write music.

GG: So the computer presents possibilities that would not otherwise be available?
RN: Well it's very nice at doing things I don't like doing, like throwing dice or choosing notes out of a hat. I'd much rather the computer did that for me. You see, my music is very structurally oriented. I think people don't often recognise this, but I have really distinct notions of structure. Once I've worked out the structure, the computer can help fill in the details, often a lot quicker than I can.

GG: What about direct computer synthesis of sound?
RN: I haven't had all that much experience of it, because, if I'm looking for a new and interesting sound, I can find that in my back yard. So I don't need a computer to do it for me. Also, anything that can decently produce a new sound is still monstrously expensive anyway. The other thing computers are well suited to is the use of different tuning systems and that is not something I'm particularly interested in. My interest is in putting sounds together in a way that works and I'm not looking for a mathematical justification of why they work.

GG: What about the degree of control computers provide over the music? With analog synthesisers, for example, there is a lack of precision because of the electronic circuitry.
RN: That is one of the nicest things about them. In the grand days of the Californian Drone I could set up a patch and let it drift and record it for an hour and lo and behold I'd have a masterpiece. For me, that was the ultimate patch, something you could just leave going and it would always be interesting. Just turn it on and there it was.

GG: Computers are being used more and more often in music, by musicians involved in pop music to academics, what impact do you think computers have had on music?
RN: From what I can see, at the moment, the way they've been used, I can see virtually no positive aspects. The negative aspects include an increase in alienation of the populace from the music they're listening to and, on a very practical level, a decline in demand for live musicians, a boon to the electronics industry. I mean who's benefitting from the experiments being done at places like Stanford anyway. The television industry! I think film music will

become more and more dominated by the stuff too.

A lot of this music is terribly banal and I don't think you need to become involved just because it seems to be, culturally, the thing to do. You should rather be researching the musical areas that are of interest to you, and forget about the overall social and political import this might have. If people examined what they were doing and how they were doing it in those terms. I think we would have a very different scene.
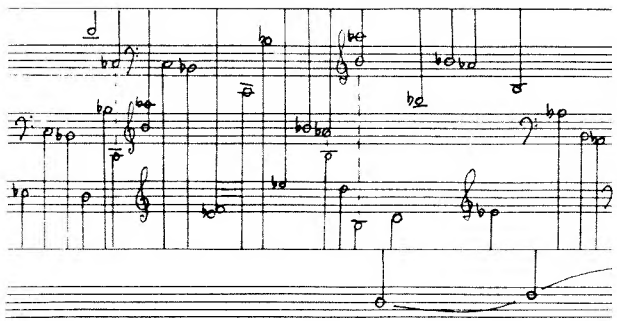
GG: You initially set up the Clifton Hill Community Music Centre, but later turned it over to David Chesworth. What happened there?
RN: Well part of my educational philosophy is that the aim of teaching is to become redundant. Clifton Hill is a good example. I kept it going for a couple of years, then I was really ready to give it up. It was becoming an effort just to keep it going, I was getting tired of doing all the concerts myself and in talking to David about this he said, 'Well, I'll do it". It was perfect timing, so I said fine. And he did it very well.

GG: I guess he's done the same thing, I believe Andrew Preston now organises the place?
RN: Yes, it's a natural way to do things. So I just moved out of the way and went on to other things. I remember saying to Warren [Burt] at the time, "Isn't it great to become redundant?" And the place really took off after we left it alone.

GG: But the Centre seems to be winding down again...
RN: Well, I don't know. I think that what's happening is a resurgence of "that hippy stuff". It's bound to change it's character from time to time. I think it might be moving back to what it was at the start, small audiences and people really doing their own thing without fear or favour. And I think that would be a very nice thing if it happened, because it's exactly the sort of institution we still need...

You see, its this process of evolution, and this applies also to composition. It is not so much a matter of new things and developing and sitting in the main framework, but that mutations of existing things, concepts arise. Sometimes these die very quickly, but sometimes they are really important ones. The way I'm thinking about my music at the moment is that I have to be that sort of mutation. If a new piece doesn't contain a new idea of mine then it's not worth writing. I don't want to rewrite my previous pieces. It's inevitable that there will be similarities. I mean, I look back at pieces where I tried to do something completely new and different, but years later you realise the connections...

GG: It seems that this is where we came in.
RN: It's a matter of striving to break out of that all the time. Keeping the mind active...

If I was to say I had an "ambition", it would be to develop a more powerful mind...just that...When I stop having flashes of insight, that's when I think I'll end it all.

GG: ...is that a good place to end it all?
RN: Yes, probably.

PNEUMATIC DRILL

('A LIVING FACTORY OF THE HUMAN SPIRIT')

A NEWSLETTER ON ANTI-MUSIC

ANTI-MUSIC IS INTENTIONALLY (IDEOLOGICALLY) BOUND TO EFFECT CHANGE AS (A) PRIORITY' TO ATTACK AND RECONSTRUCT 'ANOTHER' MUSICAL PRACTICE. J.N.

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"For many years Beethoven and Wagner shook our nerves and hearts. Now we are satiated and WE FIND FAR MORE ENJOYMENT IN THE COMBINATION OF THE NOISES OF TRAMS, BACKFIRING MOTORS, CARRIAGES AND BAWLING CROWDS THAN IN REHEARING, for example, THE 'EROTICA' OR THE 'PASTORAL'."

"Away! Let us break out since we cannot much longer restrain our desire to create finally a new musical reality, with a generous distribution of resonant slaps in the face, discarding violins, pianos, double basses and plaintive organs. Let us break out!"

LUIGI RUSSOLO.
THE ART OF NOISES (Extracts)
(1913)

ANTI- MUSIC

INTERVIEW 2/1982

ON ANTI-MUSIC PT. 13

Q. MICHAEL AGAR
A. J.N.

RECORDED - MID 1982

EDITED TRANSCRIPT - DEC. 1982

Q. What is Anti-Music

A. Anti-Music is basically a working logo for a small group who over the last few years have been making a fairly primitive cassette music. The music has been recorded on Sony etc. Radio cassette Recorders in rooms in houses etc. Most of the material is recorded immediately, i.e. not rehearsed, using simple equipment. Those involved are amateurs and most have had no, or only a cursory musical training. They are not musicians. The Anti-Music collective work mainly as individuals on individual projects - only occasionally do individuals work together. There is only recorded material.

Q. Is the name Anti-Music intended to 'distinguish' itself from other musical 'factions'

A. Anti-Music seemed an appropriate umbrella term to deliberately separate itself. It denote a certain kind of musical practice outside 'normal music'/'experimental music' etc. - to encompass a larger range and to 'franchise' that mass, under the Anti-Music logo. What was wanted was a broad descriptive term which would allow any kind of practice.

Q. Is there an Anti-Music sound

A. The sound is fairly primitive, one because of the nature of the equipment used, specifically the recording approach - so there is a 'bad' sound basically. The equipment is Junk basically. The working names used within a collective (see p.b. 33) are different, no describe the differences that each group has to one another.

'VOICE OF ANTI-MUSIC'/ (FROM THE GROUND UP!)/ WE LOVE YOU ANTI-MUSIC.'

THE INSTITUTE FOR ARTISTIC CULTURE.   C/- ART PROJECTS. 566 LONSDALE ST., MELBOURNE. 3000

DOUBLE REFLECTION
Preface to a Phenomenology of the Subjective Aspect of Practical-Critical Activity

Ken Knabb

Overture

Each time an individual **rediscovers** revolt he **remembers** his previous experiences of it, which all come bck to him like a sudden memory of childhood.

We know that "whether the subject sinks into madness, practices theory or participates in an uprising. . . the two poles of daily life—contact with a narrow and separate reality on one hand and spectacular contact with the totality on the other—are simultaneously abolished, opening the way for the unity of individual life" (Voyer).

Now, madness has its drawbacks and an uprising is not available every day; but the practice of theory is constantly possible. Why, then, is theory so little practiced?

Of course, a few ill-informed people here and there don't know about it yet. But what about those who do? What about those who have found practical-critical activity, all its undeniable difficulties notwithstanding, to be so often fun, absorbing, meaningful, exhilarating, funny—something after all not so easy to come by—: How does it happen that they **forget**, that they come to imperceptibly drift away from the revolutionary project going up to the point of utter repression of the moments of realization they had found there?

The inexperienced will wonder why we engage in this strange activity in the first place. But to those who know why, what is strange is that we do it so little and so erratically. The moments of real excitement and consequence come to us almost exclusively by accident. We lack the consciousness of why we haven't done what we haven't. Why is it that we don't revolt **more**?

Marx understands practical-critical activity as "sensuous human activity", but he doesn't examine it **as such**, as **subjective** activity.

The situationists understood the subjective aspect of practice as a **tactical** matter. ("Boredom is counter-revolutionary".) They posed the right question.

It's about time we looked into this activity itself. What does it consist of? What does it do to us who do it? Whereas the sociologists study man as he is "normally"—that is, reduced to survival, a sum of roles, a sum of banalities—we are going to study him when he acts to suppress all that: **Homo negans**. "By acting on external nature to change it, he at the same time changes his own nature" (**Capital**).

The workers are becoming theoretical and the practice of theory is becoming a mass phenomenon. Why take up this investigation now? **Why, comrades, has it not been taken up till now?**

The Theorist as Subject and as Role

The alienation of the proletarian consists in this: his work has substance but no freedom; his leisure has freedom but no substance. What he does of consequence is not his, and what he does that is his has no consequences; nothing is at stake in his play. (Hence the appeal of all those "dangerous games"—gambling, mountain climbing, the foreign legion, etc.)

It is this social schizophrenia, this desperately felt need to see their own action, to do something that is **really theirs**, which causes masses of people to take up

crafts or vandalism; and still others to try and suppress the split by attacking the separation in a unified way, by taking up **coherent vandalism**: the **craft of the negative**.

What does it feel like? You already know, reader—or at least you once did. It's like when you share a secret or pull off a beautiful prank. Only this feeling is shoved to the margin of life so that its image can take centre stage. It ends up being forgotten.

Well, we don't want to forget. A revolution is the most practical joke on a society that's a bad joke.

For the purposes of my investigation I artificially distinguish aspects of revolutionary activity which are inseparable. For simplicity of expression I speak of "the theorist"—the practicer of theory—in order to examine a genre of activity whose modalities are in some respects quite different from that of a crowd of people who riot on one day without having given the subject much thought the day before. While certain phenomena examined here are common to all moments of radical negating activity, others are obviously superseded at the moment of a mass uprising. This Preface is principally concerned with the situation of the revolutionary in a non-revolutionary situation.

The practice of theory has its own peculiar satisfactions, but also its own peculiar pitfalls, arising from its own unevenness of development, the unevenness of its relation to the revolutionary movement as a whole, and from the fact that the theorist is a repressed individual like everyone else. The movement of history is an awe-ful force to be linked up with: you become drunk with clarity, or just as quickly drunk with delusion.

Thus, our **Phenomenology** will at the same time be a **Pathology**.

• • •

In contrast to the pure revolutionary pretension, the **revolutionary role** is **well-founded illusion**. It is not just a stupidity which can be neatly avoided by being sincere or humble, but a constantly-engendered objective product of revolutionary activity, the shadow which accompanies the radical accomplishment, the **reactionary** possibility, the internal or external backlash of the positive.

The positive is the inertia of the negative. Thus, we see an incisive negating action devolve into militantism (imitation of the negative, the practice of repetition); or a demystified judgment of one's possibilities lead to a successful action which leads to a re-mystification of one's capacities (revolutionary megalomania). The spectacle, shaken up by the negative, reacts by seeking a new equilibrium point, incorporating the negative as a moment of the positive. The revolutionary role is the form taken by this restored equilibrium in the individual. The character of the revolutionary is objectively reinforced by the spectacle of his opposition to the spectacle. The rupture of the veils of false-consciousness (ideology, the spectacle effect) places the negating subject in open contradiction with the very organization of unsconsciousness (character, capital) and its strong-arm defense (character-armor, the State). The organization of unconsciousness defends itself like a puncture-proof tyre: it uses the very negating activity to plug up and seal the puncture. Just as a

ruling class in a tight position will offer some revolutionaries a place in the government, character gives the subject a "better position" where he acquires a vested psychological interest in the maintenance of the spectacular-revolutionary status quo. Dissatisfaction striking transforms itself into self-satisfaction at having struck so well. What was an effort at personal liberation returns as a feather in the cap of one's "personality". Politics builds character.

But no excuses for fakery. There will be nothing more vulgar than future "theorists" lamenting, in a self-indulgent neo-dostoyevskian manner, the role-traps their difficult position as theorists sets for them. It is simply a matter of grasping the objective bases that engender the role or support the pretension—the better to catch the role and the quicker to eject the pretender.

● ● ●

Behindism, or Theory Colonization

Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty. . . Tomorrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.

—Emerson, "Self-Reliance"

In certain kinds or races (e.g. bicycling), if you can get close enough behind the front racer you can get a free ride—the person in front breaks the wind and creates a vacuum that sucks you along behind. The **behindist** is a person who has such a relation to revolutionary theory or theorists: no matter how much he "advances" he is always following in the wake of others.

The behindist relation acquires sense only in the context of creativity, of qualitative content. (In this regard, the linearity of the "race" analogy may be misleading.) Thus, the phenomenon is known among writers who try to break out of the overpowering influence of a master and find "their own voice"; and it is also involved in the rapid turnover in music groups, where each member goes off to form his own group whose members in turn go off a few years later to form **their** own groups. And thus there is no behindism in the leftist milieu, where the qualitative is absent and the leader-follower relation, far from being considered a problem, is rather aimed at; or if it is vaguely felt as a problem, is easy for those on the bottom to break out of. (It doesn't take much self-respect to resent patent manipulation, much initiative to reject it, or much imagination to bypass a milieu of artificially enforced scarcity of intelligence.) Behindism is the "progress disease" of the most advanced sector of the revolutionary movement. The more objectively correct the theory, the stronger its imperialist grip on the behindist.

Consciousness of human practice is itself a type of human production, in which masses of people participate in various ways and with varying degrees of consciousness. **Expressed** theory is only a moment in this process, a **refined** product of practical struggles, consciousness momentarily **crystalized** in a form on the way to becoming broken down again into raw material for other struggles. Only in the upside-down world of the revolutionary spectacle does this **visible moment** of theory seem to be **theory itself**, and its **immediate** articulator its **creator**.

The alienation of the behindist to the profit of the myth of revolution (which is the result of his own semi-conscious activity) expresses itself in the following way: the more he appropriates, the less he comprehends his own possibilities to participate totally. The behindist stands in an alien relation to the products of his activity because he alienates himself **in** the act of production (the activity is not passionate but imposed, it is not the satisfaction of a desire to revolt but only a means of satisfying other desires, e.g. recognition by his peers) or **from** the act of production (his participation tends heavily toward the **distributive** aspect of the process).

Fundamentally, coherence is less the development of one's theory or one's practice than the development of their **relation with each other**. Thus, we see the behindist as suffering from a theoretico-practical **imbalance**, taking in theory all out of proportion to his use of it, or engaging in a practice which has always been **initiated** by others. His is the appropriation that always comes too late. He is protected from risks. He doesn't **discover**, he is **informed**—which books are essential, which rebellions were the most radical, which people are ideologues, what the proper reasons for a break are. . . Everywhere he turns, someone's been there before him. The general theory is his **personal spectacle**. Yet so much is he in the thrall of the theory that the more he is incapacitated by it, the more he feels the need to pursue it further, always supposing that the magical insight which will finally let him "understand" what to do and how to do it is just around the corner. So much is he on this treadmill that when he comes upon a terrain where he has not been preceded he supposes that it can only have been because it wasn't "important enough"—as if there weren't millions of subversive projects worth doing, most of which haven't even been conceived of yet. The radiance of past subversion engenders a narrow **de facto** orthodoxy as to what constitutes "coherent practice".

Behindism is a permanent organizational problem of our epoch. One who is locally autonomous may very well be behindist in relation to the global movement as a whole, or to its most comprehensive theorists. (In the final analysis, the proletariat is collectively behindist as it struggles for the **self-management of its own theory**.) Generally speaking, the **practical** reading of a radical text is characterized by a critical, seemingly almost callous attitude, which constantly has an eye out for what can be ripped off from it, and which cares little for the intrinsic merit of what can't. Whereas the feeling "This is absolutely fantastic! There's so much I don't know! I'm going to have to read a lot more of this!" announces the nascent theory colonization.

Each revolutionary has to make his own mistakes, but it is pointless to repeat ones that have already been made and overcome by others. The problem is to continually discover a balance between appropriation of certainties and exploration of new terrains. It seems to me that **conception** is the aspect which can least be dispensed with, as the behindist attempts to break out of his vicious circle. Once a project is chosen and begun, the consultation of a text or a person is less mystifying because the point of contact is narrower and more precise.

It is important to distinguish the behindist, who is in a difficult position because of his relation to other revolutionaries, or at least to let other people know that they do. The hanger-on imagines that he is more advanced than the masses because his more or less accidental proximity to revolutionaries lets him know which way the wind is turning. He wants to appreciate the radical acts of others **aesthetically**, as **better spectacles** than are ordinarily available. Thus, even as a spectator of revolution he doesn't see its entire uneven and contradictory process, but solely its latest **visible results**. In this sense, he is not even the spectator of the revolution, but only of its **recuperation**. He can see a thousand people in the streets, but he can't hear the subjects of a million conversations: if the revolution doesn't proceed in a neat, cumulative, linear fashion, he announces that it's no longer there (and the worst of the hangers-on in this regard are the retired revolu-

tionaries). He seeks not to subvert this world but to arrive at **an accommodation with its subverters**. If his **complacency** is distributed he **complains** about the revolutionary movement in exactly the same way he could complain about a defective commodity or a politician who sold him out, and supposes that he is demonstrating his autonomy when he threatens to withdraw his priceless **vote of confidence**. The serious behindist will not hesitate to separate himself from his comrades if he sees no better way to develop his autonomy; whereas it suffices for the hanger-on to find himself in a milieu where revolutionary pretensions are not fashionable to drop his without a second thought.

• • •

It is hard to decide whether irresolution makes men more wretched or more contemptible; and whether it is always worse to take the wrong decision than to take none.

—La Bruyere, *Characters*

The alpha and omega of revolutionary tactics is **decision**. Decision is the great clarifier: it brings everything back into focus. Like a ray of sunshine finally breaking through an overcast sky, the concrete proposal disperses the clouds, dissolves away the fog of speculation. The simplest method of **bullshit-detecting** consists in noting whether an individual's decisions lead to acts and his activity to decisions: "Oh, I see, you think **x**: then that means that you are going to do **y**?" **Panic!** "Er. . . no. . . ah, I was just saying. . ."

Consider the exhilaration of **conversion** to a religion or a fad: it is the brief moment of conscious choice among the various modes of submission to the given. One makes the big step and **decides** to serve Christ or to join a fan club or a political group. The rush, however, is attributed to the content of the choice.

Commodity society contains this contradiction: it must arouse these eagerly entertained enthusiasms, both to keep the ideological market going and to maintain the psychological survival of its consumers; and yet in so doing it is playing with fire: one decision may lead to another. Most consequential revolutionaries can trace their development back to a decisive moment when they determined upon—or, more often, **stumbled** upon—a small but concrete act. Often enough they hesitated, doubted themselves, thought that what they were doing was maybe stupid and in any case insignificant. But in retrospect it can often be seen that that conversation, letter, leaflet, or whatever, marked a starting point—nothing was quite the same afterwards. In fact the embarrasment, the awkwardness, is almost the mark of this type of moment: the blush of the revolutionary virgin ceasing to be one. In subversion, one can start anywhere. But the subject power of the act is proportional to the degree to which the person subverts not only a situation but also himself as a part of it. Long experience has shown that to critique the branch you are sitting on is the most exciting and often even the essential beginning. The practice of theory begins at home.

• • •

When in doubt have a man come through a door with a gun in his hand.

—Raymond Chandler

Decision is intervention, disruption, drawing the line. It has an arbitrary character, aristocratic, dominating. It is necessary mediation, the subject imposing himself by imposing on himself. Decision is **aggressive limitation**: an act is made possible by the elimination of other possible acts. It is the interposing of an arbitrary **limiting element**. (The words "decide" and "concise" both trace back to a Latin root **to cut**.)

The limiting element may even be random. It is only necessary that the element of randomness be calculated. The experiments of the surrealists were generally marked by an avowed surrender to the irrational or the unpredictable—which is tantamount to worshipping one's own helplessness. Of itself, the action of chance is naturally conservative and tends to reduce everything to an alternation between a limited number of variants, or to habit. We invoke randomness not for its own sake but as a counter-conditioning agent. The systematic use of chance is the "reasoned disordering" of behaviour, on the principle that the end of conditioning is reached by the straight and narrow path of conditioning itself. In general, a dominated conditioning exposes the hidden dominating conditioning.

Existing in a haze so omnipresent we can scarecely discern it—like a fish trying to comprehend "water"—we introduce **one more** routine, arbitrary enough that we can see it and therefore alter it, just as a person trying to quit smoking will temporarily shift to gnawing candy. Discovering a fetish, we turn it against itself. To burn or detourn commodities would mean nothing to people who were not dominated by them. But since we **really are entranced** by the commodity-spectacle, we can turn the charm into a countercharm, the fetish into a talisman. The anti-manipulative anti-aesthetics of detournement has no other basis: The less magic possessed by an image, the less **authority** is there to manipulate the observer (in the limiting case, the communication draws its power **exclusively** from its own truth); the more magic it possesses, the more the **already existing** authority is drawn on to denounce the conditions that could make such a manipulation possible. It only remains to add that detournement is not only for demystifying others.

• • •

"To judge that which has contents and workmanship is the easiest thing; to grasp it is more difficult; and what is most difficult is to combine both by producing an account of it," as George Hegel said a while back, in another preface to another Phenomonology.

The practice of theory is less concerned with victories—victories take care of themselves—than with problems. It is less a matter of finding solutions than of discovering the right questions and posing them in the right way. It looks for the nexes, the crossroads, the choices that "make a difference". Subversion does not aim to confuse, but to make things **clear**—which is precisely what throws the ruling spectacle into such a confusion. Subversion only seems to come out of nowhere because this world is nowhere. In contrast to advertising, the " art that conceals art", detournement is the art that reveals its own art; it explains how it got here and why it can't stay.

By defining the real issues, we force the most radical polarizations and thus push the dialogue to a higher level. That's what makes for our "disproportionate influence" that drives our enemies wild. Our strategy is a sort of "revolutionary defeatism"—we incite rigor and publicity even if they are applied first of all against us. Our method is to expose our own methods; our force comes from knowing how to make our mistakes count.

If the theorist possesses an influence, he wields it precisely to set in motion the withering away of this state of affairs. In this sense, he detourns himself, his own **de facto** position. He **democratizes** whatever really separates him from other proletarians (methods, specialized knowledge) and **demystifies** the apparent

separations (his accomplishments are proof not of his amazing capacities, but of the amazing capacities of the revolutionary movement of his era). He would like his theories to grip the masses, to become part of the masses' own theory. But even more importantly, he tries to make it so that even the defeat of his theories is nevertheless conducive to the advance of the movement which has tried them and found them wanting. Even if his theory of social practice falls short, he wants the **way** he practices theory socially to be both exemplary in itself and instructive in the way it lays open to the light of day the stages on that theory's way.

To supersede is sweet; but sweeter still to incite one's own supercession!

The practice of theory being the **practice of clarity**, anyone who claims to be a revolutionary should be able to define what his activity consists of: what he has done, what he is doing, what he proposes to do. This is an absolute minimum base, without which all discussion of theory, tactics, etc., is just so much idle running at the mouth. Anything less is an insult—we should never have to **guess** whether someone is bullshitting, what the odds are that they'll accomplish what they vaguely suggest that they will.

Theory is the proletariat's continuous "true confession" to itself, the incantation that exorcises the false problems in order to pose the real ones. Only, the proletariat can only "express itself" through the struggle for the means of expression. Whatever the subjective diversity of a million distinct and contradictory miseries, the solution is unitary and objective because the diversity of misery is maintained by unitary and objective means. For the proletariat, "producing an account" of its own conditions is inseperable from **settling its account** with whatever and whoever maintains them.

Sleepers Awake

Affective detournement: Subjectively double-ref-lected critical activity, i.e. conscious interplay between critical activity and affective behaviour; orientation of a feeling, passion,e tc., toward its proper object, toward its optimal realizable expression.

The forces which want to suppress us must first understand us—and that is their downfall. The unconsciousness of the spectacle already puts it at our disposal to a certain extent: as if we suddenly had the cities all to ourselves, like a child running through the silent ruins in a Chirico painting. When you detourn a film, an ad, a building, a subway, you demystify its apparent impregnability; just for a moment, **you** dominated **it**; it is just an object, just technology. Or is it? Didn't you notice how you felt a little bit **at home** with it?

The image of class struggle that separates us from the spectacle cedes too much to the enemy without a fight because it separates us from our essence. The spectacle is not just the image of alienation, it is also the alienated form of our real aspirations. Hence its grip on us. The compensatory fantasies draw their power from our real fantasies. Therefore, no puritanism towards the spectacle. It is not "just" a fetish; it is also a **real fetish**, i.e. it really is **magical**, it really is a "dream factory", it really does expropriate human adventure. The maldororean passion perfectly captures the ambivalent attitude appropriate toward the spectacle: to tenderly and sincerely embrace it, as, with a loving and delicate caress, we slit its throat.

We are still experimenting in the dark. The most powerful weapon the society possesses is its ability to prevent us from discovering the weapons we already have—how to use them. We have to practice a global "resistance analysis" on the society itself, interpreting not primarily its content but its resistance to the "interpetation". Each subversive action is experimental like a move in the children's game: "You're getting warmer". It is by making history that you learn to comprehend it; by playing against the system that you discover its weaknesses, where it lashes back. In the final analysis that's really what the "derives" were all about: Is it entirely coincidental that the modern critique of urbanism and the spectacle issued from the "psychogeographical" researches of the fifties? One learns most precisely how the system operates by observing how it operates on its most precise enemies.

The revolutionary movement is its own laboratory and provides its own data. All the alienations reappear there in concentrated form. Its own failures are the lodes which contain the richest ore. Its first task is always to expose its own poverties, which will be continually present, whether in the form of simple lapses into the dominant poverties of the world it combats or the new poverties which its very successes create for itself. This will always be the "precondition of all critique". When dialogue has armed itself, we can try our luck on the terrain of the positive. But till then, the success of a revolutionary group is either trivial or dangerous. Taking our cue from commodity prod-uction, we have to learn how to manufacture organizations with their own "built-in obsolescence". In revolution we lose every battle but the last one. What we must aim at is to **fail clearly**, each time, over and over. Everything fragmentary has its resting place, its place in the spectacle. But the critique that wants to end the Big Sleep can have "nowhere to lay its head".

Be cruel with your past and those who would keep you there.

Music Machines by Ernie Althoff

These machines really work and are cheap to build and easy to operate. (I got many of the parts in Op-shops.) They have been used by me in my "Machines and Me" concerts as well as other events, and are far more fun to watch than a bank of synthesizers! No known patents or copyrights exist.

FM RADIO.

FM MICROPHONE TRANSMITS SOUND OF GUMLEAF STRUMMING BIG ZITHER TO FM PORTABLE RADIO.

BAMBOO ROD.

GUMLEAF.

ZITHER.

MICROPHONE TAPED TO FAN HOUSING.

ELECTRIC OSCILLATING FAN. (LOW SPEED)

BAMBOO WIND-CHIMES.

COFFEE TIN

VW PASSAT OVERIDER PART.

① This one looks wind-powered but it's not. The fan bumps the wind-chimes into the tin and the VW part at one end and the speaker box at the other. The speaker broadcasts fan motor-noise but also feeds back into the microphone at one point if set up right. The gum-leaf strums the zither gently (choose high, mid or low pitches) and the FM microphone transmits this to the FM radio. This can also feed-back if desired, depending on the radio's position.

CASSETTE RECORDER USED AS AMPLIFIER

EXTENSION SPEAKER BOX.

IBANEZ CONTACT-MICROPHONE, HELD TO CONE WITH BLU-TACK.

OLD 8" EXTENSION SPEAKER.

MONITOR / INPUTS

OUTPUTS

SMALL PORTABLE RECORD-PLAYER. TILTED ON A SLIGHT ANGLE BY A SMALL TIN (TUNA IS GOOD) UNDER ONE CORNER.

② An old mixer makes an excellently controllable feed-back pulse device. One of the outputs is plugged back to an input. An old extension speaker is plugged into the headphone monitor socket (monitor on "OUTPUT"). The contact mike and acoustic mike are positioned as shown.

TIRED OLD MIXER, DISCARDED BY A ROADIE FRIEND.

MUSICAL BABY'S RATTLE OF THE "KNOCK-DOWN-AND-STAND-UP-AGAIN" ROUNDBOTTOMED KIND.

SMALL TIN.

BAMBOO T-BAR WEDGED ONTO DRIVE CAPSTAN OF CASSETTE RECORDER

TWO XYLOPHONE BEATERS ON COTTON THREAD.

CHEAP 12" CYMBAL SUSPENDED ON HOME MADE STAND.

TOY-SHOP DRUM

VERY CHEAP PLASTIC MICROPHONE.
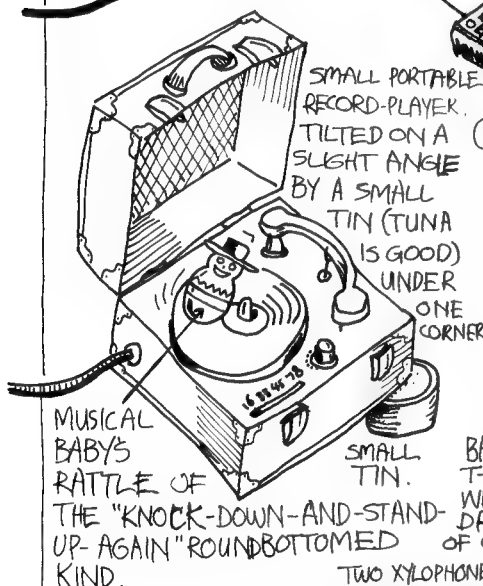
③ This one's pretty obvious Old four-speed players with 16 RPM are best. Don't tilt too much - rattle will keep on falling off!

LARGER ZITHER PROPPED UP ON ANGLE BY TIN.

LIDLESS CASSETTE RECORDER SET ON "PLAY."

SMALLER ZITHER PROPPED UPON ANGLE WITH SMALLER TIN.

④ Silver plated (EPNS) fork-and-spoon windchimes make a beautiful sound from an excellent energy source. The difference tones that emerge are quite striking. (pun?)
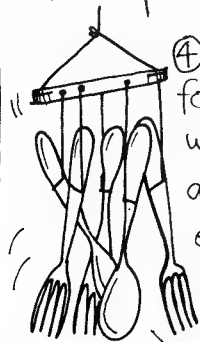
⑤ This "string-and-percussion-quartet" machine is probably the best I've built. The music sounds a bit like a modern Japanese Avant-garde piece! It works on the "interrupted ellipse" principle and is thoroughly unpredictable, although there is a curious rhythmic timing element present due to the cassette recorder's constant rotational speed. Obviously, more items can easily be added to this one. Best built on carpet - no slippage!

MUSIC CRITICISM: THE DISCURSIVE PRACTICE

OR "RE-CREATING THE SCENE"

METAPHOR:

TRANSMISSION AND

DIFFUSION
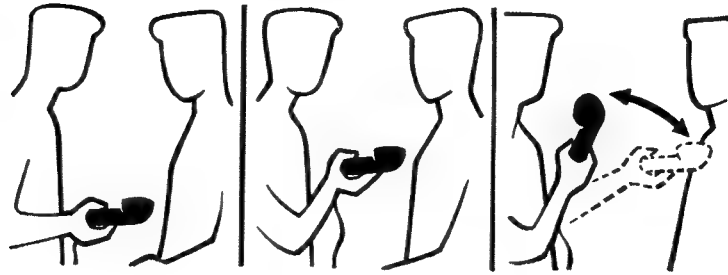
THE ENGAGEMENT

OF MEANING AND

VALUE

INTERVIEWING TECHNIQUES. Position 1. Microphone at waist or chest height. Sound quality: poor. Position 2. At shoulder or mouth level. Sound quality: fair; or good if interviewer and interviewee are close together in acoustically favourable and quiet surroundings. Position 3. Moving the microphone from one speaker to the other. Sound quality: good.

The voice, can you describe it?

Elly Ameling's English diction is excellent although some of her vowels take on a continental inflection. Her unforced natural quality of voice suits the songs admirably, and mercifully she eschews archness and avoids being over interpretive.

what did it sound like?

Second Movement: Starts off mysteriously—bathed, it would seem, in the pale glow of a Northern dawn. A lonely melody, sung by the bassoon, drifts languidly over the accompaniment of low-muttering plucked strings. The mood does not last. It is eventually dispelled; and the music then quickens, grows more ardent, and heaves impassionately as it attains a fervor and nobility that are intensely moving.
*Third Movement:* Is restless, agitated, rushing on like some bustling stream in torrents of subdued sound. Then, suddenly, everything is still; and in this stillness the voice of the oboe briefly sings a song that glows with a pale loveliness. It is gone as abruptly

what has it got that I haven't?

Pure and original melody.

How was it done?

'This piece beckoned me for a long time (several months) until the day when I finally let the first mark on the music paper appear (after falsely thinking that I would **create** the first sound); after that I was in the hands of the music, not vice-versa. I was the process, not the policeman. It's the only role, perhaps, worthy of the Muse.'

what do ya reckon?

Tchaikowsky's music is highly subjective, occasionally banal, but always intense, even poignant, in its expression of the darker, brooding moods. In its lighter vein it can be charming, elegant, and even sparkling, but it seldom reaches a plane of contagious gayety or real light-hearted merriment.

How can I tell if I'm a romantic?

Youthful imagination and passion are the DNA of the romantic. These qualities are viewed with suspicion and distrust by pragmatists and those who have suffered from the consequences of careless rapture. Nevertheless, all great art is an amalgam of imagination and passion, so the romantic is likely to be with us as long as the creative artist is around to disturb and delight us.
Romantics have been ill served in music since World War I, for composers of genius had explored every facet likely to appeal to a sensitive and cultivated adult, and attempts to revive full-blooded romanticism too often resulted in the tawdry and the saccharine.

How should I clothe soggy verse?

rather soggy verse of Lady Elgar is clothed in magical and deeply moving sounds.

What is Stravinsky's greatest virtue?

Probably the greatest virtue of Stravinsky's music is its remarkable aptness to the subject which inspired it. If, for instance, it attempts to give a musical impression of an emerald-eyed, glistening Fire Bird that dwells in an enchanted orchard, the tone picture it draws makes us all but physically aware of the Bird's presence. If it attempts to sketch

How does a composer trigger thought?

Images in the mind . . .
During the period of composition, as well as in choosing the title, I often use non-musical images to trigger thought These can sometimes be usefully

what is the tempo doing?

surely tempo applying shapely curves to passages which often sound plebian and mechanical.

How do I get my music to hang?

The record is a 12-inch disc but played at 45 rpm, which has given remarkable clarity and steadiness to the sound. Steadiness is an essential quality in these works which rely so much on 'hang' in the sound.

well behaved?

Also the separation is remarkably stable and the instruments remain in their allotted places throughout the

what about taste?

The recorded sound is extremely good with excellent definition, string tone is rich and the silvery contributions of the woodwind are delicious.

what is musical genius?

never slides across the line dividing sentiment from sentimentality, a salutary reminder of what constitutes supreme genius.

what did you think of the Quartet?

James Levine and the Lasalle Quartet give an expansive version of the work, but save their big guns for the last movement which has great sonority and power. Tempos are brisk, and in the slow movement the playing is mellifluous and suffused, with a tender romantic feeling which captures the most endearing essence of Schumann. Intonation in the strings is immaculate throughout, and the baleful element which hovers over the slow movement has a gothic pregnancy. This emotional counterpoint prepares one for the explosion of the scherzo, the onward rush of which is both tempestuous and sparkling.

Anything to add?

The work opens softly with a darkly solemn theme which stands for the sick man's "struggle with death." It is succeeded by an impassioned second theme depicting his "desire to live." Visions of his entire life rush through the delirious brain of the sick man —visions of striving yet never attaining; of joy and fleeting happiness, but also of frustration and sorrow. As the liberating hand of Death finally frees his soul from its earthly cares, the music rises and broadens rejoicingly in an apotheosis of deliverance, of Transfiguration.

"NOTTURNO"

An analysis by - **MARK. C. POLLARD.**

The analysis of a musical composition should reveal certain structural elements that are the products of logical progression and subjective musicality; for, generally, it is the interweaving of these two elements that forms the nucleus of the "... composer's own creative criticism..."[1] Analysis then, should be the method by which a given composer's logic, style, and intuitive choices in a given composition are expounded.

To achieve this end the analyst usually imposes a type of grammatical structure onto the composition in question; be it through the use of a Schenker graph representing Classical tonal progressions, the use of letters and numbers representing transformations of a 12-tone row, or the use of Arabic numerals representing subset formations in a **free atonal** composition.

In Donald Martino's **Notturno** the composer uses as his compositional source structural functions inherent in the 12-tone system. The composer's familiarity with this method of composition was gained through many years of 12-tone composition[2] and study with two well-accepted authorities of the 12-tone system - Luigi Dallapiccola and Milton Babbit.[3] Accordingly, my approach to **Notturno** is one of investigating the composer's use of this system.

Upon first listening to **Notturno** one can distinguish, at the macroscopic level, three movements, the third ending with a coda. These may be characterised in the following manner:

Movement One - a series of disjunct motions creating a sense of dramatic contrast.

Movement Two - a progression from abstract non-pitched sounds to definite pitched timbres.

Movement Three - a gradual heightening of tension leading to a frenetic coda.

Coda - an impression of finality rounding off the entire composition by presenting segments of harmonic material from all three movements.
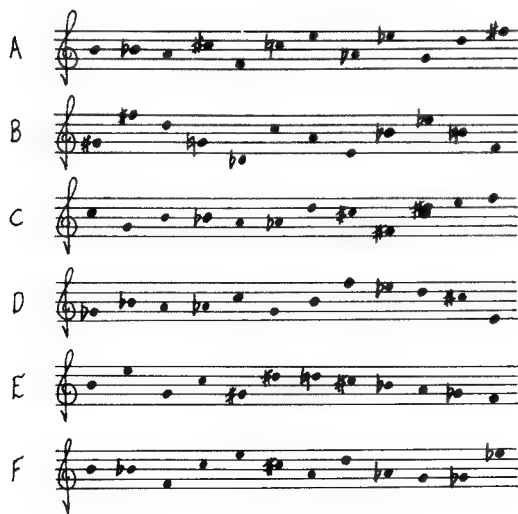
Investigating the infrastructure of each of these divisions one finds that movements one and three use, as the source for their harmonic material, five structurally different 12-tone sets (listed in ex. 1 as set types A,B,C,D, and E.)

These are not interrelated by any of the four Schoenbergian transformations of Transposition (P), Retrogression (R), Inversion (I), and Retrograde Inversion (RI).

The five set types are used to create subsections within the three movements, each subsection being delineated by the use of only one of the set types. In contrast, movement two is based on a sixth set type (ex. 1. set type F,) and the coda contains one representative from each of the six set types. If each subsection is then labelled by its set type (A,B,C,D,E,F,) the composition as a whole can be partitioned into 20 segments (as shown in ex. 2.)
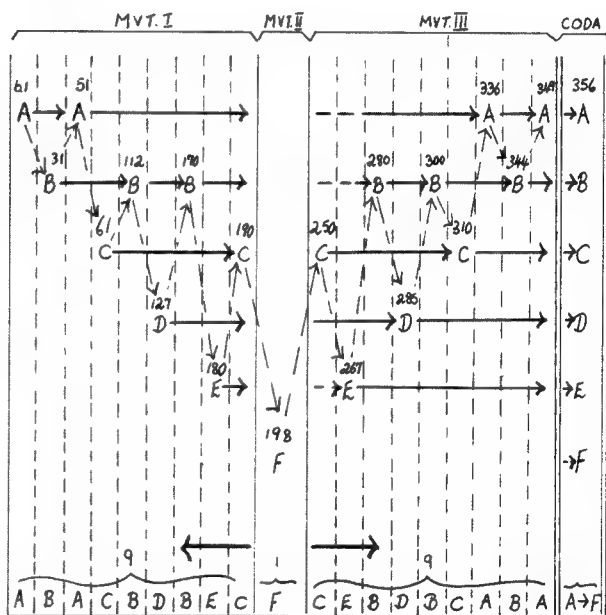
Ex. 2.

Considering the composition in this manner, two important formal harmonic structures are revealed.

i) the composition (as a whole) is symmetrical, in that movements one and three form sectional retrogrades of each other grouped around movement two, the only autonomous movement.

ii) these two outer movements combine to form harmonic strands of subsections based on the same set type. (e.g. in movement one there are two subsections based on set type A and three subsections based on set type B. Thus, combining movements one and three, it is possible to trace four subsections based on set type A and six subsections based on set type B.)

Ex. 1.

The elements of tessitura, timbre, and texture are generally dependent on the structural properties of the chosen set type for a given subsection and thus reinforce the aural perceptibility of the strand. Perhaps the most coherent example of this process is manifested in the A strand. The first subsection A (bars 1-30) can be interpreted as an introductory subsection, where pitch and timbral resources to be used in the composition are introduced. The timbral resources can be divided into three traditional groups - woodwinds, strings, and percussion. Specifically:

Woodwinds: piccolo, flute, alto flute, clarinet, bass clarinet.

Strings: violin, viola, 'cello.

Percussion: mallet metal - glockenspiel, vibraphone, three tam tams. Wood - xylophone, marimba, six temple blocks. Piano.

The introduction of timbral groups and pitch sets in A1,[4] is effectuated through the use of pivot points. These are points existing at the interface of adjacent sets, acting as a pivot for the modulation between several different timbral groups and several different pitch sets. For example, the initiating set of A1, PB[5] (ex. 3, b 1-5), is presented in the flute part. The last pitch class of this set, F#, is used as the first pitch class of the following set, RI F# (ex. 3. b 5-8). F# thus forms a point of intersection between the two sets PB and RIF# and is used as a pivot for the modulation from PB to RIF#. The pitch modulation at this point is matched by a timbral modulation from woodwinds to strings: the 'cello's F# harmonic played **sfp** is matched by F# played **sfp** on the clarinet; whilst the flute part presents a flutter tongue **fortissimo**, matched by a **fortissimo jete** in the violin part. This then is the first pivot point of the A strand.

There are eight pivot points witin A1, each of which is used to introduce a new timbre or timbral combination. Pivot point two, on C# (b.8), modulates from the strings (RIF#), to the metal percussion **fortissimo snap pizzicto**

and a **forte jete** presented in the string section matched by a **fortissimo** attack played on the vibraphone with hard yarn mallets and a rapid sequence of pitches played **fortissimo** within the lower register of the piano.

Pivot point three, on g♭ (b.10), modulates from the piano (RC#) to the marimba (RF#) introducing the wooden percussion section via a simultaneous soft tremolo on F# in both the piano and marimba parts, with the latter played using two soft yarn mallets. Thus the composer has introduced a representative from each of the three timbral groups. This prepares for the fourth pivot point, where B♮ initiates the first combined instrumental group and first combined pitch sets. This is accomplished through the simultaneous presentation of the set RIB by the woodwinds and PF# by the strings, whilst the first hexachord of each set unites to form the first combined aggregate for the composition. Further, the first pitch class of RIB completes the cycle of starting notes interval class five apart.[6] i.e.

pp.1.   pp.5.
PB → RIF# → RC# → RF# → RB
                                              ↕
pp = pivot point.   PF#

It is noteworthy that this interval class (i.c.5) is also the interval class that spans the first and last pitch class of any set A transformation.

At pivot point five (b.18), the modulation is no longer by pitch unison but by interval class one. The choice to change the pivot interval class at this point seems to have its origins in the preceding bar, where linear movement between instruments is by i.c. five, the spanning interval, and interval class one. This interval is further reinforced through its predominance in the last hexachord of each of the two sets immediately preceding the new pivot interval (ex. 3. b 17-18). These preparations thus lay the foundations for a change in the pivot interval.

ex.3

ex.4

For the remaining three pivot points unison and interval class one alternate and initiate the following timbre and pitch progressions:

pp	old instr	new instr	old set	new set	pivot interval
six (b.20)	piano, flute	glk, cl.	Pc	RIF#	i.c. 1 g♮ -- g♭
seven (b.21)	glk, cl.	vln, vlc.	RIF#	RIc#	unison c#
eight (b.24)	vln, vlc.	glk, vbr.	RIc#	RIg	i.c. 1 g# -- g♮

The adoption of the pivot point is not exclusive to A1, but is the method by which all sections based on set type A are realised. This process is then partly responsible for the characteristic **sound** of the A strand. i.e. a predominantly melodic, thin texture, with the emphasis on small instrumental subgroups (solos and duos) drawn out of the gamut of timbral resources available within the sextet.

In dramatic contrast to this is the first B subsection B1, (b.31-50), where the auditory effect is one of ensemble timbre and rhythm, producing a thick interwoven texture. This subsection presents twelve distinct transformations of set type B, two alloted to each instrumental part. Furthermore, the identity of the three timbral groups introduced in A1 is preserved as the two instrumental parts within each group play complementary hexachords (ex.4).

The linear presentation of sets in each instrumental part divides B1 into two segments.

Segment i) contains the first set of each instrumental part i.e. Pg#, Pc, PE, ID#, IG♮, and IB.

Segment ii) contains the second set of each instrumental part. i.e. RB, RD#, RG, RIC, RIE and RIG#

The space dividing the segments (b.38-39) also functions as a pivot for the exchange of dyads between instrumental parts within the same timbral group. The aural perceptibility of the dyad exchange and segmental division is reinforced through a sudden variation in ensemble rhythm and dynamics at the beginning of segment ii).

Ex. 5.

As shown in the above example dynamics change from predominantly pianissimo at b.38 to fortissimo at b.39. Ensemble rhythm changes from a sequence of complex overlaid rhythms at b.38 to an ordered sequence of attacks at b.39. Further, on the basis of

phrasing, each instrumental part may be naturally partitioned into a sequence of twelve dyads. In turn, these linear dyad sequences contribute to the formation of a sequence of twelve 12-tone vertical aggregates - each of the six instrumental parts contributes one dyad to each aggregate[7] (ex.4). This creates an ensemble harmonic progression which supports and is supported by the characteristic ensemble sound of B1.

These exact pitches, with the exception of d#, are prepared at the beginning of aggregate 12.

c — violin and clarinet b.44-46.
e — violin b.46-47.
b — flute b.47.

The remaining D# is held across into the return of the A subsection and is joined by D♮ presented on the clarinet and F♮ presented on the vibraphone together forming the trichord (D#, D♮, F♮,) (see ex 6. b.50-51.)

Ex. 6.

The 2^6 partitioning of aggregates forms the bulk of this subsection, but is not always strictly maintained. In particular, variation occurs in aggregates 1, 2, 11, and 12. These aggregates are at the interfacing of the A1, - B1, - A2 subsection sequence and as such are at points of movement or modulation. Their harmonic function then, could be construed as that of transitory formations, and perhaps the use of a different partitioning at these points is to smooth out modulation between distinct subsections. Notably with the extension of aggregate 12 from b.45-51, there is an associated reshaping of timbre, texture and tempo culminating with the return of the A strand (i.e. movement from the vertical harmonic style of B1 to the linear melodic texture of A2).

A more detailed examination of the pitch transition is given below. Aggregates 11 and 12 are initiated at b.44. Upon the completion of aggregate 12, at bar 47, the hexachord A, F#, C#, G, B♭, A♭, is drawn out from the aggregate and reiterated as a vertical harmony maintaining the orchestration of aggregate 12 (see ex. 6. b.48-49).

The final two bars of B1, present the complementary hexachord. This is initially presented melodically in the 'cello part by the pitch sequence:

In addition to completing both the complementary hexachord and the reiterated 12th aggregate, this pitch sequence establishes A2. The four notes presented by the 'cello form the first tetrachord of the A set RIc.

$RI_c(A)$

(A) = set type (A)

The following pitch in this set, A#, is stated as the lowest pitch of the first trichord in A2 (see ex. 6. b.51. vibraphone). The pitch D♮, presented by the clarinet, is held across until just before the trichord (D♮, F#, C#,) is played on the vibraphone (ex. 6 end of b.51) and thus yields the next three pitches of this set. The pitch F♮, presented on the vibraphone at b.51, is held across until the final tetrachord of the set (F, A, G#, G♮) is presented in the clarinet part through large registral displacement (ex. 6. b.51-52). In addition to filling out RIc, the pitches presented by the clarinet and vibraphone also function as subsets of the A sets RIF (by the notes presented on the clarinet b.51-52) and Pc (by the notes presented on the vibraphone b.51-52). The dual function of these subsets thus completes the modulation of pitch sets from B1 to A2.

The reshaping of tempo, texture, and timbre occurs simultaneously with the harmonic modulation and is effectuated in the following manner

Tempo: a gradual ritard from ♩ = 94 in B1 to ♩ = 42 at the start of A2.

Texture and Timbre: a gradual thinning-out process from predominantly four or five instruments presenting the timbral combinations of fl, cl, vln, vlc, mar, vbr., and pno., b.44-45, to 'cello solo (b.49-50) to clarinet and vibraphone, (b.51).

The process of modulation between disparate events
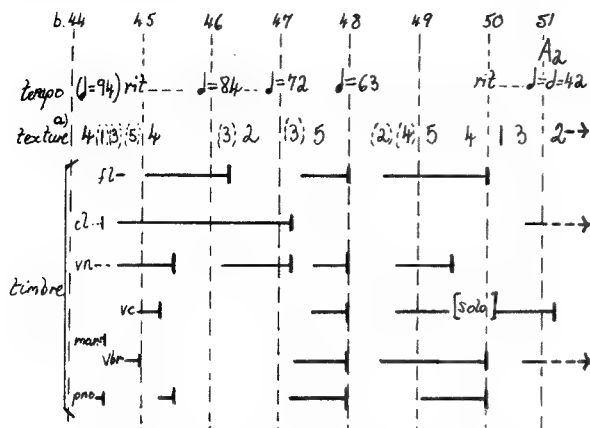
a) The Arabic numerals are a representation of textural modulation. Each numeral represents the number of instruments playing at any one time.

ex. 7.

is not confined to the B1 - A2 interface, but forms an integral part of **Notturno**. In particular, movement two reveals a number of modulation processes. As previously stated, movement two is characterised by a large-scale modulation between abstract non-pitched sounds and definite pitched timbres. The complete movement divides into four segments each of which may be characterised thus:

segment i) b.198-215, tempo ♩ = 24 a sequence of non-pitched abstract sounds modulating to definite pitched timbres, presented in rhythmic opposition amongst all six instrumental parts. These use, as harmonic material, unordered hexachord formations of set type F.

segment ii) b.216-220, Tempi ♩ =48 rit... ♩ = 36 rit. a soft sounding small ensemble of definite pitch, with the exception of the tam-tams at bars 215-217 and 219-220, presented as three subgroups of timbres; each subgroup decelerates in rhythmic unison; the exchange between subgroups creates a **klangfarbenmelodie**.

segment iii) b.221-239, Tempo sequence ♩ = 72 → 68 → 54 → 72 → ♪ = 96, a sudden dramatic contrast, loud full ensemble sound that, for the most part, has asymetrical rhythmic layering creating a thick interwoven texture.

segment iv) b.240-249, Tempo sequence ♩ = 48 → 38 → ♩ = 24 → ♪ = 96 a thin texture, modulating from definite pitched timbres to non-pitched abstract sounds which are essentially an accelerated loose retrograde of segment i).

The modulation of segment i) is preceded by a section of silence delineating movement one from movement two. The segment commences with a sequence of combined abstract timbres expressed within the string, percussion and piano parts thus:

strings:
vla - tapping on the back of the instrument using fingers and on the chinrest with fingernails.

vc - tapping on the back, upper and lower belly of the instrument using fingers and bouncing the wood of the bow (col legno battuto) on the tailpiece.

percussion: scraping the rim of the tam-tam and soft tremolos on both the high and medium tam-tams.

piano: presents low register four note chromatic clusters, played using bass drum beaters on the strings.

The first sign of an ordered pitched sequence and incipient change from non-pitch to pitched sounds is unveiled at b.203. Through the use of key clicks, a sound intermediate between abstract and definite pitch, the clarinet part echoes out the pitch sequence:

The addition of C# at b.206, via key clicks in the flute part and a stopped C# played on the piano, extends this initial sequence to six pitches. These form the first hexachord of set type F.

The complementary hexachord of this set is presented as a vertical harmony in the vibraphone part at b.207. This is the first pitched sound in the mallet percussion section within this movement and, more importantly, completes the first full statement of set type F (ex. 8).


ex. 8.

The ensuing fading in of all instrumental parts, completed at b.215, is achieved via drawing on the harmonic content of these two complementary hexachords. As is illustrated in ex. 9. throughout this modulation, the pitch content of each of these hexachords is unaltered even though their individual pitch classes are reshuffled.

Hence, perhaps the reiteration of hexachord content amongst all three timbral groups also serves to establish the **sound** of set type F. Thus in segment i) the composer has modulated from non-pitched abstract sounds to definite pitched timbres, simultaneously establishing the sound of a new set type.

The establishment of pitch and hexachord content is reaffirmed in segment ii) where each of the complementary hexachords is partitioned into two trichords.
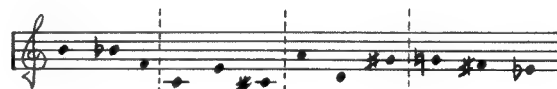
ex. 10.

The reiteration of hexachord content in segment i) is paralleled in segment ii) by a reiteration of trichord content. The combining of the partitioned hexachords yields four trichords. These are presented as trichord partitions of six 12-tone aggregates; each of the four trichords appear six times. In turn, the trichord sequences partitioned out of the aggregates are reshuffled and presented as a Klangfarbenmelodie amongst the following three instrumental groups:
i) fl, cl, vbr.
ii) vln, vlc.
iii) pno.
The melody, partitioning process, and reiteration of trichords are illustrated in ex. 11.

The **faded in** pitched sounds continue throughout segment iii). These move through sequences of textures, timbres and tempi, culminating with a return

Hexachord :
set f :   I: B B♭ F C E C♯   II: A D A♭ B G♭ E♭

ex. 9.

in segment iv), of both non-pitched abstract sound material and the introductory tempo of ♩ = 48. In this instance the sound of key clicks, which initiated set type F, is used to modulate into the third movement and thus inaugurates the large scale retrograde of harmonic strands presented in the first movement.

As previously stated, the sound result of the first movement is that of a series of disjunct motions creating dramatic contrast. This is opposed in the third movement by a more coalescent motion where the sonic result is that of one long section propelling towards the coda. This coalescent motion seems to be fomented through a gradual ensemble progression of climactic tension. Moreover, between b.250-299, the level of ensemble tension increases throughout the subsection sequence, C3 (250-266) → E2 (267-279) → B4 (280-284) → D2 (285-299). This is created through the interplay of texture, dynamic level, tempo and ensemble rhythm, (excluding pitch for the present) and is manifest as follows:

aggregate   i   ii   iii   iv   v   vi

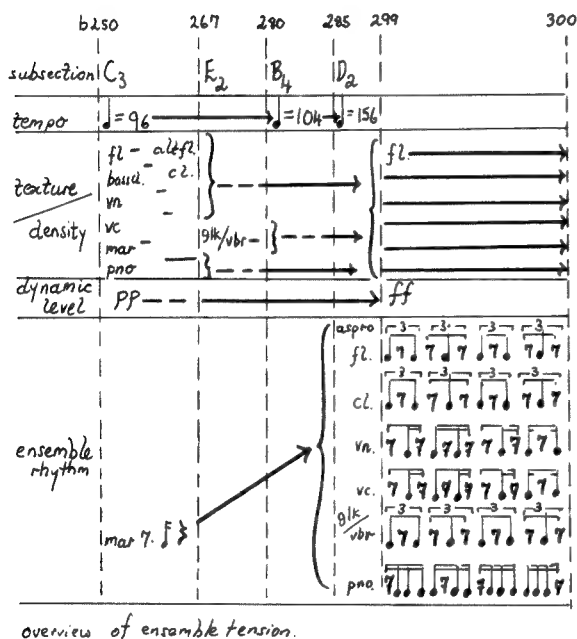hexachords partitioned into the following trichords: 1: B B♭ F   2: C E C♯   3: A D G♯   4: G♮ F♯ E♭

ex. 11.

19

Texture: a sparsely spaced number of attacks creating a low density beginning at b.250 to a thick interwoven number of attacks at b.299 creating a high density.

Dynamic level: a gradual ensemble crescendo from predominantly "pianissimo" beginning at b.250 to "fortissimo" at b.299.

Tempo: a sequence of increasing tempi beginning ♩ = 96 at b.250 accelerating to ♩ = 156 (b.285-299).

Ensemble rhythm: a gradual increase in the number and density of rhythmic superimpositions. These move from a small number of instruments overlaying sparsely spaced rhythmic patterns beginning at b.250 to all six instrumental parts operating with a high degree of rhythmic cohesion at b.299, via overlaying rhythmic patterns based on semiquavers and triplet quavers.

	b.99	b.300
Dynamic level:	ff	pp
Tempo:	♩ = 156, aspro	♩ = 104, sereno
Texture:	6 instruments, dense	3 instruments, sparse
Rhythm:	6 instruments, overlaying short, **sharp rhythmic** patterns.	3 instruments, overlaying (vln vlc condense to one line) longer legato rhythmic patterns.

ex. 12.

As illustrated in ex. 12, the four elements combine to create a peak at b.299. This peak suddenly ends at b.300 by the insertion of a directly contrasting passage of music. This type of insertion is used in a number of passages of **Notturno** (for example see insertion at b.237). The auditory effect is one of momentarily suspending the anxiety of the previous passage. The shift between b.299 and b.300 has the following characteristics:

The return to a passage of high intensity is initiated in the clarinet part by a **hyperdramatic** crescendo to **forte** (b.307-308), but interrupted by another insertion between b.313-315. However, the full ensemble tension is reinstated by b.320 and retained until the quasi-cadenza (b.336).

The dismantling of tension between the quasi-cadenza and coda (b.336-356) generally represents a short, loose retrograde of the processes that augmented the ensemble tension during b.250-299. Specifically:

Texture: a progression from a thick, heavy texture during b.335-336 to a sparse, low-density sound at b.356.

Dynamic level: an ensemble movement from **forte** and **fortissimo** during b.333-336 to **piano** and **pianissimo** at b.356.

Tempo: movement from ♩ = 126 at b.335 to ♩ = 48 at b.356.

Ensemble rhythm: movement from more complex rhythmic overlays during b.332-343 to a sudden use of a small number of instruments overlaying sparsely-spaced rhythmic patterns at b.344. These continue into the coda.

The resultant resolution of tension culminates in the coda, which contains an abbreviated restatement of all harmonic material and resolves to the note d1.

As illustrated in ex. 13 this is achieved by presenting one statement of each of the six set types in the order each was introduced into the score i.e. A→B→C→D→E→F. The pitch d1 is emphasised via constant sustaining and reiteration as the final point of harmonic resolution for the composition as a whole. It is significant to note that both the pitch set sequence and the resolving pitch, d1, are prepared in the previous subsection (A4, b.349-355). Example 14 reveals the pitch set sequence of A4.
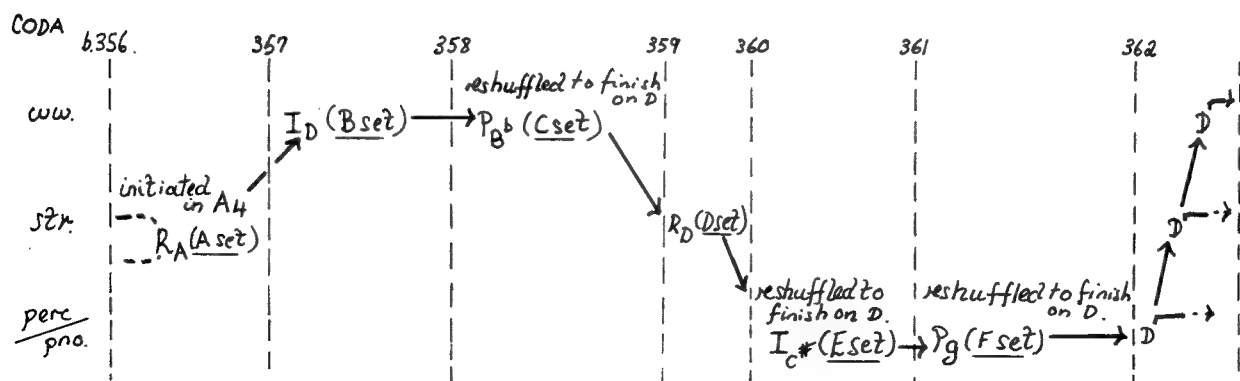
ex. 13.
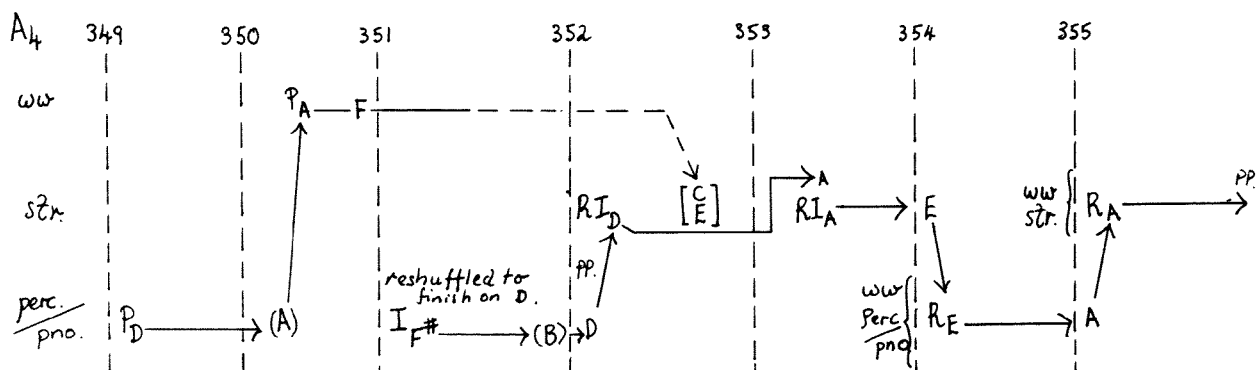
ex. 14.

This illustrates that some sets in A4 use d as a pivot point, although, in contrast to the coda, these do not always use d in the same register. The first set of A4, PD (b.349), initiates d. The set IF# (b.351) is reshuffled to finish on d. In turn this last note forms a pivot point and begins the set RID (b.352). Finally the set RA (b.355-356) functions as both the last set of A4 and first set of the coda. Furthermore, the last note of this set, d1, is at a pivot point and begins both the B set PD (b.356-357) and the sustaining of the resolving tone d1 (b.356).

A possible rationale of the choice of d1 as the tone of resolution is apparent from the examination of the registral spans of the subsection of **Notturno**. By listing the highest and lowest notes of each of the 23 divisions of the composition, including the four divisions of movement two, a pitch progression may be derived

which has d1 as its final tone. Moreover, the two notes that constitute each of the 23 registral spans form two pitch sequences, soprano and bass. These are listed in the order of occurrence in ex. 15.

This sequence can be reduced through the use of a graphic reduction.[8] Firstly all notes are reduced to the same octave (ex.15a).

Secondly, all repeated notes are eliminated (ex.15b).

From ex.15b two important points can be discerned.

i) Each of the lines, soprano and bass, contain three tetrachords. These combine to form a 12-tone row within each line.

ii) These two 12-tone rows move by step, or a compound thereof, to d1 - the final point of resolution.

The **addendum** is designed to demonstrate the first definitive point for modulation at b.31, dividing as a mediator the diversity of A1 and B1.

ex. 15.

FOOTNOTES.

1) KELLER, Hans. 'Epilogue/Prologue: Criticism and Analysis.' **Music Analysis** 1-1: 28, 1982.

2) Documented both as published compositions and research articles (for example see MARTINO, Donald. 'The source set and its aggregate formations.' **Journal of Music Theory** 5, No.2. 224-273, 1961, which attempts to present in tabular form "all information essential to the calculation of most basic 12-tone operations." (pg.226)).

3) A combination of teachers that has had a significant affect on a number of key 20th Century composers, including Don Banks.

4) For the remainder of this paper subsections will be labelled thus:
A1 = the first subsection based on set type A.
B3 = the third subsection based on set type B etc...

5) The four types of set transformations will be abbreviated thus:

Px = original.
Rx = retrograde of the original.
Ix = inverted form of the original.
RIx = retrograde of the inverted form of the original.
Where x = the transposition level.

6) Where it is more practical I shall use the term interval class (i.c.), rather than interval.
There are six interval classes:
i.c. 1 = (m2, M7)*
i.c. 2 = (M2, m7)*
i.c. 3 = (m3, M6)*
i.c. 4 = (M3, m6)*
i.c. 5 = (P4, P5)*
i.c. 6 = (dim 5, aug 4)*
* denotes "or compounds thereof."

7) This type of partitioning is often called 2^6 partitioning - six instruments each playing two notes.

8) My thanks to Donald Martino who supplied me with the original graphics of the registral spans.

1. mountain man

image – three seconds
of whipping is
repeated for 3 min.
sound – upright
recording.

TV ⇒ Super 8 ⇒ video.
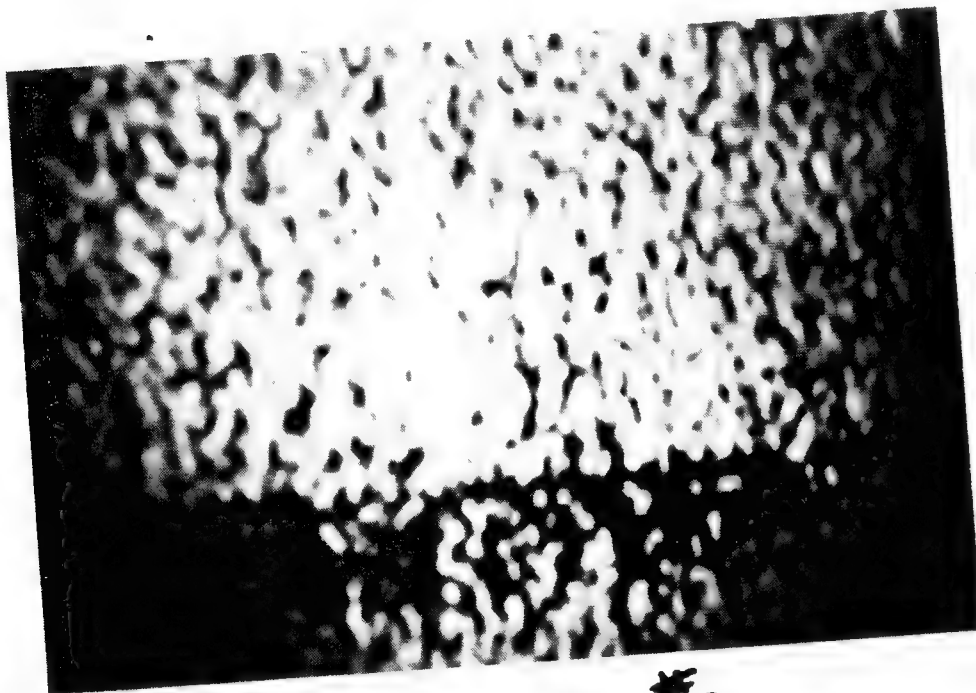
1. T.V. Snow
2. falling
    snow.

1. horizontal
   bar (stable)
2. horizon
   (trees)

2. snow scenes *

T.V. Scripts
'82

sound – noisy optical
film soundtrack,
with soft dialogue,
passing horse and cart.

image – blue tingl
cut from scene to
scene

DYSRHYTHMIC ETUDE

(DIS)CONTINUOUS MUSIC

8Ω
3"

16.iv.74

THE GENOA RIVER, WANGARABEL
a piece for the landscape by Les Gilbert
sound: February 12, 1983
photographs: April 2, 1983

In February 1983 a massive wildfire burnt from Cann River in Victoria to Eden in New South Wales.
On February 8 it crossed the Genoa River.
By February 12 those trees still standing in the now devastated landscape near Wangarabel had
no foilage and the ground surface was deep powder ash.
Drought had previously reduced the river to an unflowing series of pools.

A lone wallaby and a fox tried to hide in the scrub left in the river bed.
Maggots were consuming the little that remained of other animals that had almost reached
the river.
Any sound carried and reflected in a landscape silent except for a few remaining birds
and a mob of cattle on the unburnt river flats a few kilometres distant.

Occasionally a tree fell.
The sound of rock against rock,
rock in the water.
In March a two day, three metre flood swept the valley.
By April 2 there were signs of regeneration.

MUSIC/CHANGE

A paper presented at the I.S.C.M. Brussels, 1981

Trevor Wishart

The main thesis of what I have to say is that Musics are material and social phenomena, and not the idealist constructions of abstract intelligences. Musics are created and perceived by particular people in a particular socio-historical context, and this has a great deal to do with the music's significance. There is no Universal Truth, and no Universal musical language. The structure of any particular music reflects the assumptions, conscious or unconscious, of its maker. Musical form carries social meaning.

To understand fully how music relates to the world we must first understand that musics are modes of social communication. The idea that music is some kind of pure abstract structure existing apart from both society, and even sound itself, is an absurd example of Idealist philosophy. It becomes plausible only when music becomes dominated by Notation, on the one hand, and the Scholastic investigation of the score on the other. I have written at length about the distorting effect of these two factors on our perception and conception of music in the West, in my paper "Musical Writing/Musical Speaking" (which I have here).

There are different classes of musical communication (Indian Classical, Western Tonal music, Rock music etc) which I will refer to as "languages" for brevity, without wishing to draw any false parallels with Language itself. Within any language it is possible to pursue different "discourses", and in fact certain languages are predisposed to convey certain discourses particularly effectively. I will return to this point later in my discussion of Serialism. Here I want to discuss first of all Language, and afterwards, Discourse.

Any particular language will be rooted in psycho-acoustic and socio-musical "givens"...by which I mean those sounds or modes of organising sounds capable of general public recognition as "music" (as opposed to noise, conversation, pedagogy etc). But beyond some fairly basic recognition criteria, the language will grow, organically created in the process of composition by a group of professional "experts". Under normal circumstances, this growth, which expands the possible scope and subtlety of musical discourse, is mediated by the need for the general public to be able to continue to grasp and accept, if sometimes only at a superficial level, that what is being produced by the experts is **music**.

This process of the organic evolution of a complex and subtle 'natural' (or rather 'social') musical 'language' can be distorted in two ways. The first I call 'Populism', the second 'Scholasticism'.

Populism assumes that not only must the language of music be recognisable to a large public, but that the discourse of music must be popular with a large group. This is equivalent to declaring that we must only 'say' in music what most people want to hear. Now we may all agree that e.g. philosophical discourse, no matter how complex, must be written in some 'natural' language, in order to communicate its content. We need not agree however that a majority or even a large number of people should have to agree with, much less 'enjoy' its content. I would bring a similar argument to bear on Populist thought about music. (This is not to be taken,

however, as an attack on so-called 'Popular' culture which may be profound or shallow in its discourse, like any other music).

Scholasticism, on the other hand, arises when the evolution of the musical language becomes **trapped within** the community of experts. The experts define the criteria which they themselves are to fulfill, without any reference to other groups within society' to a socio-musical reality. This happened in the Middle Ages where composers became servants of the Church and the associated metaphysics elaborated by scholars locked in obscure ecclesiastical debates about the Trinity and other matters.

In the C20th it has happened again for 2 reasons. Schoenberg's 12-tone "breakthrough" provided the trigger for the development. The method was a particularly thoroughgoing extension of an earlier notion of musical "Unity" springing from the use of repeated motifs within the musical discourse. I would argue that this was only one possible conception of musical 'Unity' (i.e. it is based on a metaphysics or *an* ideology...not on any Universal Truth about musical 'Unity'), and that as such it was intellectually appealing to the profession, but left out of account most of what would be considered of musical substance in a broader socio-musical context. In fact this dilemma is apparent in Schoenberg's work, where a rigorous precompositional procedure reveals itself in a frankly expressionist surface, in much of the music. The method however appealed particularly to those predisposed to view the score, rather than the sound, as the only true musical reality.

The other vital factor in the development of C20 scholasticism has been the professionalisation of contemporary music within the Universities. Universities are literary-visual oriented institutions anyway. Analysis of the score, a written document, is ideally suited to the typical University mode of discourse. Serialism as a compositional method succumbs particularly well to the rigorous analysis of notes in a score. Schoenberg himself, however, aided and abetted the rise of Scholasticism by instituting the Society for Private Musical Performances and the attitudes that this entails. The fear of Populism drove him, or rather his followers into the camp of Scholasticism.

A few words about the C20 scholastic viewpoint. Once we **hear** that a structure of sounds is musically effective in some way, then analysis of the score may help us to gain some indication of why it was effective. But by this I imply that the sensuous perception of the sound-events themselves is primary. Idealist Scholasticism however closes the loop of perception, and redefines what is musically effective in terms of what can be prised out of the score by analysis. This procedure neatly excludes anything so mundane as the impact of the musical events on an audience...i.e. any kind of socio-musical reality beyond the cloister... from the debate. The professional world becomes a closed secret society. In particular, there ceases to be any way to compare the composer's intentions as made apparent in the score with the result as perceived by an audience.

At the same time, this score-based approach obscures from view all those **heard** musical parameters which are not so easily reducible to notations in a score...but which may be the very substance of certain kinds of musical discourse. Fine articulations of pitch (and other aspects), timbre (in its most detailed and time-varying ramifications), dynamic subtleties and so on, often depend on the technology of instrument design, and established performance practice. All these **givens** are bypassed by an analytical procedure which focuses on the score. In the real world there is music which clearly functions effectively for its audience without any score being available...or where what might be found in the score is the least significant aspect of the experience. To escape this institutional solipsism one must concern oneself with the raw sensuous reality of the musical experience itself.

Here I should also mention what I would call Ideological Scholasticism, or Scholasticism masquerading as Populism. In this case, the artist professes a sincere desire that his/her music should be 'for the people' etc. In practise, however, this concern functions in a scholastic fashion. Lots of complicated intellectual arguments are advanced as to why the language or discourse has such and such a form to fulfil certain ideological criteria, which will associate it with "the people". In practise, however, the mode of discourse remains a form of professional scholasticism, appreciated only by other professionals with similar ideological convictions. The public is excluded from any appreciation of this discourse unless it undertakes to enter the rarefied professional world of the artists themselves. This is elitism masquerading as populism.

My basic view is that C20th straight music has veered heavily towards Scholasticism, hence starving itself of a public and hence, in the long term, of continued public support. Because of this it must appeal more and more to centralised, elitist institutions for financial resources as it cannot justify receiving public funds in terms of any significant social role. Continuing in this direction, it can become only the handmaiden of an autocratic and elitist culture.

For those composers interested in a significant social role for music, they must decide how this is to be recovered. Fundamentally, there must be a questioning of musical language and discourse.

The return must involve finding roots for any new musical language in our socio-musical reality. However, to remain serious and significant it must eschew populism...returning to Brahms for example would be merely a form of reactionary populism, a music which wanted to "succeed" without having anything pertinent to say to us in the light of our C20 experience.

So we must build our musical-philosophical discourse on accessible audible roots. But we must elaborate, on this basis of public accessibility, a sophisticated language capable of complex and subtle musical discourse. For the moment I wish only to suggest some possible socio-musical "givens" that might be acceptable as the basic roots of any musical language. These are:
(1) Rhythm in the sense of felt, danced, human movement, speech rhythm, but not the psychologically arbitrary arrangement of 'duration-structures'.
(2) Melody in the commonly accepted sense of recognisable tune-like gestalts (I have yet to hear someone whistle Schoenberg's tunes as he predicted).
(3) Language, and all human utterances, and all extensions of these, and the articulations and timbral patterns arising from them.
(4) Landscape, in the sense of recognisable real-world sounds and sound-environments and sound-constructs deriving from these in various ways.
(5) Music-Theatre...combination of musical-organisation with theatrical gesture and situation,

visual props and effects...preferably pointing outside the confined world of professional musical performance itself, and its idiosyncracies.

I am not suggesting that all of these are necessary features of an accessible musical language. But perhaps at least ONE of them is.

Though there is some hope that we might come to some reasonably objective agreement about the future development of musical languages, musical discourse is a different matter. Obviously any musical discourse relfects the composer's particular viewpoint, and hence I do not expect that we will all agree about anything I might say on this topic.

However, I mentioned above that Musical Languages are predisposed to certain kinds of discourse. In this respect I want to briefly attack the notion of musical unity which pervades the musical establishment and is closely allied with the development of the Serial Technique.

However it might have been described subsequently, Serialism originated in the idea of "motivic unity" which analysts claimed to discover in the works of earlier composers, such as Beethoven. Although one clearly can trace motivic links within a Beethoven work, one could equally well stress the surprising diversity of materials in a work such as the Eroica. The stress given to the Unity of the materials has an ideological, or metaphysical, base which I would like to dissociate myself from. Certainly, Schoenberg was pretty frank about this aspect of his adopted serial language, relating it to the works of Swedenborg.

In order not to be drawn into a linguistic debate about the word "Unity", let us talk about the coherence of a work. Coherence is an aspect of the total work. It is to do with holistic design, with the work perceived as a totality, and not with how it is built up out of its elementary units. Coherence might be achieved in many different ways. It cannot, however, be divorced from the discourse, or content, of the music...we would expect different discourses to cohere in different ways, and there is no point in comparing mature works merely in terms of their coherence. Coherence is merely a basis, not an end in itself. Coherence is necessary, but not sufficient, for discourse.

Unity, in the serial sense, however, is something which is supposed to arise from the all-pervasiveness of the row within the score of the music, whether or not it is perceived as contributing to the coherence of the work. This mystery of an underlying unity to God's (or the composer's) creation which is, however,not necessarily always perceivable to the merely mortal audiences is in fact the ideological (or metaphysical) substance of Schoenberg's "Moses and Aaron". The debate between Moses/Schoenberg and Aaron, who is impressed by what an Idealist would call "mere appearances", and what I would call reality, is not resolved in this work. In fact the 3rd Act, where the debate was to be resolved, was never completed. The conflict between an Idealist conception of music and perceived reality is in fact evident in much of Schoenberg's serial music, the precompositional serial technique often not making itself evident in the perceived expressionist sound-world.

Stockhausen, however, has no such qualms, and Serialism probably finds its apotheosis in his mature works, which focus ideologically on the concept of a unified mantra-like Cosmos, ideally expressible within the Language of Serialism.

This ideal of cosmic unity espoused by devout followers of Serialism, is however merely one ideology which it is possible to express through the structure of music. I don't believe that there is an underlying unity to the world, though there are clearly structured aspects to all parts of our experience. In particular I believe that the world can be changed in a fundamental

sense. That although limited by circumstances, human creativity is true creativity. Events are not inevitable or predetermined.

I wish therefore to focus upon the process of change, which I see as fundamental, and hence make music which is rooted in the **transformation** of sound material.

Now, of course, serialists will argue that transformation of material is basic to their technique. However, this kind of transformation, of the series, takes place at an intellectual/visual distance, outside of musical time itself, in the composer's precompositional notes. It only re-enters the domain of musical time as a new unit in a score. The perceived experience may sometimes be chaos, and the ideological motivation is **unity**.

As the ideological motivation for my work is the process of transformation itself, this process must be perceived by the listener as a process of transformation **through time** in the music itself. I have thus tried to develop various techniques of **audible** sound-transformation in my own music. In addition I wish to focus upon the variety existing in the world... and have hence sought ways to integrate all kinds of different sound-materials, and even supposedly separate art-forms into my transformational mode of working. I aim to think laterally and divergently at the same time as working towards musical coherence.

For me, Unity as a goal, or raison d'Etre, is to be rejected...what is important, both in reality and in the music, is the journey. With the resources of Electro-Acoustic Music and multimedia at our disposal the ghosts of the Philosophy of Natural Law can be laid to rest.

RED BIRD

ANTICREDOS

This article will discuss the philosophy behind and techniques involved in the compositions RED BIRD (musicmontage tape) and ANTICREDOS (6 voices using extended vocal techniques), both by Trevor Wishart, and both of which aim to treat the human voice in a new way.

In the first half of the twentieth century, Philosophy became seduced by problems of language, in extreme cases equating philosophical dilemmas with the misuse of language. Problems which could not be clearly formulated in language (implicitly, rationalistic Written Language) were declared not to be problems at all but merely misnomers or meaningless verbal conundrums.

This extreme example is but one aspect of the reduction of reality to (rational) language which is symptomatic of a highly literate, or, as McLuhan would have it, visual, culture. In such a world theory comes to dominate action and perception. Of course, theory and practice are everywhere intertwined in our existence, but a reasonable person would admit that any theory is only an adequate or temporary 'fit' to the real world. The history of science is the history of discarded theories once thought to be indisputable.

In the social sphere, however, where people can act on the world they theorise about, it becomes possible to force the world to conform to some theoretical model of how-the-world-**should**-be. Those who disagree become heretics, traitors, and are declared insane. This single vision is not confined behind the frontiers of fascist and totalitarian regimes. The desire for Unity, absolute knowledge (embodied in God, or as the goal of science), Certainty... and above all a controlled, systematic, orderly world - in essence a world in which true creation (ex nihilo) is ruled out in principle, or relegated to the beginning of time - is a constant theme in Western Philosophy, Religion & Political science. This 'Rational Tyrrany' in its political form (the logic of Stalinist dictatorship for example) is most lucidly attacked by Camus in his book "The Rebel". Suffice it to say that the watertight rationale of the system-maintainers usually conceals hidden (perhaps unconscious) motivations, and in any case entails the closing off of whole areas of perception/discourse from the monologue.

The literate-visual mode of perception has also come to dominate music in the twentieth century. Contemporary straight music has become increasingly the preserve of academic departments of music, where a score-oriented, rather than a **sound**-oriented, view predominates, and whole journals are devoted to grotesquely detailed analytical articles dealing with those aspects of the organisation of sounds which can be **visually** perceived in the score.[1] The extreme of this viewpoint regards music itself as an essentially abstract (in fact **visual**) experience, rather than an essentially sensuous or erotic experience.

Elsewhere have argued that music, far from being reducible to language (or, in fact, visual analysis), is in fact a distinct mode of communication, working in a very different way, but equally clear in its formulations. Music's strength is as a structural, or holistic, mode of discourse as opposed to a linear, deductive mode. Music unveils meaning through a structural unfolding in time. In this sense it closely parallels myth-telling, as analysed by Levi-Strauss in "The Raw & the Cooked", and of course parallels between myth and music were exploited in one particular format by Wagner in the nineteenth century. This unfolding of musical structures in time is of course directly experienced, not merely **observed**... it makes us move with it, experiencing meaning in a **felt**, rather than a detached (visually-mediated) way.

Red Bird[2] exploits this difference in communication mode between Language & Music/Myth to tackle the socio-political problem of 'Rational Tyranny'. Rational Tyranny cannot be countered in its own terms, by definition. Only by viewing it as a social phenomena in the context of the historically evolved and evolving social structures which have generated it (and which give it its power) can we comprehend and criticise it. This process of critical contextualisation is structurally paralleled in **Red Bird**, where language is set in the context of a music/myth structure, and 'discussed' at this level.

The phrase "Listen to Reason" (and various related phrases) is developed in such a way that its explicit meaning becomes but one dimension of a larger space of meaning-articulation. ("Listen to Reason" is an interestingly impossible concept, incidentally, if taken literally... relating nicely to the substance of this tape-piece). Thus the phrase, or its constituent words or syllables, may be fragmented... e.g. we may isolate the word "Listen(!)" opening up a new field of suggested reference, or the phonemes "RR" or "LL". Secondly, by the use of **Tone of Voice** articulations of the material we may, for example, invest apparently meaningless syllabic fragments with semantic import: "Li?", "Li!" "Li(sneered)" "REASON!!!!" These two approaches can be applied simultaneously. At the same time, of course,
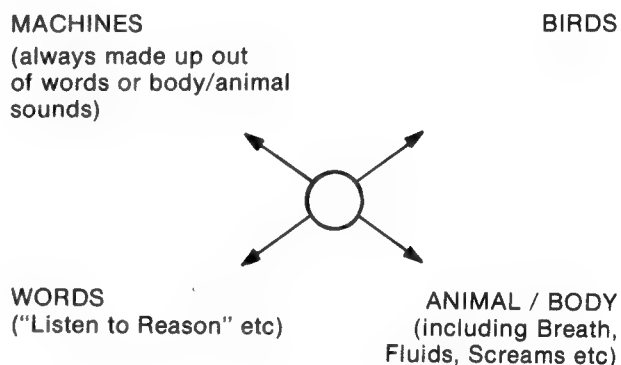
the written meanings of the original words/phrases adhere to the transformed fragments, modulating the effects of the transformations. In this way we can articulate language in a 3-dimensional space which subsumes the instance of the "meaning" of written language as a special case, and in this way we produce a framework in which we can comment upon the 'Rational' interpretation of language utterances.

More significantly, however, in **Red Bird** language sounds may themselves be transformed into other recognisable sound-gestalts e.g. fragmented words may be reordered to suggest **Concrete Images**. For example syllables from the phrase "Listen to Reason" are reordered into the **Word-Machine** which acts as a concrete symbol (the social-machine rationality of the industrial state). On the other hand, the organisation of words into **flocks**, such that they appear to burst out of their semantic confines and fly away from us, points to the poetic or creative aspect of language-use, the transcendence of given meanings. Extending the principle of transformation to its limit we reach a point where verbal articulation gives way to inarticulate cries of terror and aggression, the residual irrational motivation of utterance, and thence to the howls of animals and other sound-types... the initial syllable of "Reason" becomes the hounds baying in the prison courtyard; sung fragments rise upwards to become the sounds of birds; clipped utterances 'sharpen' to become sounds of gunfire; words burst open to reveal bubbling liquids; unvoiced utterances, losing their texts, become the sounds of breath and last breath, and ultimately the wind itself.

Hence the forms of human utterance become merely a subset of the forms of natural and social sounds, themselves acting as archetypal metaphors in a larger symbolic framework. All these facets of **Red Bird** which we have already mentioned are aspects of one and the same underlying structure, the myth-structure of **Red Bird**. In listening to a musicmontage tape the visual environment of the concert-hall is bypassed (the theatre of musical instruments) and we are cast adrift in an entirely aural world where only the dynamic presence of sound-events themselves can define an environment... sounds may again take on some of the magical power they must have had for pre-literate (aural culture) peoples. In this way, if we permit ourselves, we may reenter the state of perception in which Myths have their power... where the environment is vibrant with significant sounds, and mythic definitions of reality may be articulated through the meaningful intertransformation of such sounds/symbols.

The underlying structural idea of **Red Bird** as **myth**, so far as it can be verbally formulated, is the ceaseless conflict between "Open" & "Closed" conceptions of the world. This conflict may be formulated in a number of different ways (Political, Philosophical, Technological...) allowing several **parallel** interpretations of the myth. In order to articulate this deep-structure, a set of symbol/sounds has been chosen which are as accessible (in their significance) as possible to the potential audience. (The use of esoteric reference is not only contrary to my personal aesthetic, but contradicts the whole notion of Myth as a carrier of meanings "universal" to the group.) The four basic symbol-sounds chosen are shown in the diagram below:

MACHINES   BIRDS
(always made up out
of words or body/animal
sounds)

WORDS   ANIMAL / BODY
("Listen to Reason" etc)   (including Breath,
                                         Fluids, Screams etc)

NMATAPES 2

Each symbol sound may have several modes or levels of interpretation e.g..-

```
          FACTORY ——————— INDUSTRIALISM
                /
MACHINE
                \
          MECHANISM—MECHANISTIC WORLDVIEW
```

In addition a number of subsidiary symbol-sounds are used...

THE BOOK; repository of knowledge... either the basis for new ideas or a delimiting of the possible
THE CLOCK, manifestation of linear rational time
THE FLY, as used here, symbol of death
DOOR, WELL etc etc

The significance of each symbol-sound derives to a greater or lesser extent from each of the following:-

(1) An example of the general archetype of which it is a member (e.g. birds)
(2) Conventional symbolism (e.g. Birds... to Fly, Escape, Freedom, Transcendence...)
(3) Its articulation in relation to (2) and other symbol-sounds in the piece (Words transform to Birds, Well-water to Birds etc etc)

The intended symbolism of the Fly is perhaps the most context-dependent in the piece, appearing, as it does, in sinister contexts (e.g. after the prisoner's final cry concluding the Universal Factory/Torture sequence, near the end of the piece).

The interconnections of the sound-symbols (through transformation, and use of context) are numerous, permitting complex nets of meanings to be developed... e.g..-

HOUNDS OF REASON	"REA"		"REAZZZZZZZZZ"	REAZZONABL. . ."	
WOLF-WORDS IN GARDEN	CREAKING DOOR	FLY (ZZZ)	ZZZ IN WORDMACHINE	FLUIDS (BODY/ANIMAL)	
	SLAMMED DOOR	BOOK	BOOK PAGES	FLOCKS OF BIRDS	

In addition, entire Landscapes (such as the **Garden** or the **Universal Factory**) in the piece act as dynamic symbols in that their underlying principles of organisation symbolise conflicting models of reality.

The technical methods employed in the composition of **Red Bird** are discussed at length in "**RED BIRD...a document**"[3]. I will make only a few brief comments here.

The language-related materials were generated as follows. The phrases "Listen to Reason", and "Reasonable" and all their constituents (e.g. "Listen", "Lis", "Li", "L") were listed. Next a list of 189 adverbs applicable to speech utterance was drawn up by consulting a rhyming dictionary (adverbs in English generally end in -ally or -ly. A rhyming dictionary lists all such words together). The material was then spoken (shouted, whispered etc etc) in these 189 different ways by both female and male speakers, and the results recorded on tape.

Note that this is a heuristic method for generating a maximum variety of possible source-material and not a general compositional methodology, or an arbitrary chance precedure. To underline this, I must add that the material actually used in the piece was chosen from the thus-generated material for its **heard** qualities, **not** for its intended qualities. Thus a fragment might be chosen for use in the piece because it sounded

frightening, even though the original performer (and adverb) had intended it to be funny!

The technique of transforming one recognisable sound into another is very difficult. From my experience there do not appear to be any generally applicable methods. One particularly useful device, however, is to move from a single instance of a sound, through a texture of such sounds into a texture of a 2nd sound into a single instance of the 2nd sound. In any case the two sounds must be very carefully matched in quality at the point of transition. In most cases this matching was achieved through vocal performance as one of the sounds for transforming was usually a vocal sound. The enormous flexibility of the voice, combined with the ability to capture performance on tape, permits us to perform a fragment over and over again, into a microphone, until we hit upon an ideal type. This process of performance-exploration of the material was used in **Red Bird**, together with the alternative procedure of choosing from a large collection of recorded variants (the rhyming dictionary materials).

As one example, the transformation from spoken "Liss" into birdsong was made as follows. First of all one performs the sound/"Lissssss" gradually changing into ss-whistling (whistling with mouth in ss position)/. i.e. the "sss..." sound is sustained and very gradually becomes a whistling sound pitch-articulated by rapid tongue-movements, remaining in a narrow pitch-range. The 4 best performances of this element were selected and mixed on tape as indicated below:-

```
LISSSSSSSSSSSSSSS(etc)
    sssssssssssssss(etc)
  SSSSSSSSSSSSSSSSS(etc)
    sssssssssssssss(etc)
```

i.e. so that the initial "Li" of only one of them is heard. In this way a band of ss-whistling containing 4 lines appears to grow from a single voice. Next a birdsong with a similar articulation is chosen (from a large catalogue!!) and adjusted in pitch (tape-speed change) to match the whistling pitches (one matches only the pitch-**band**). A texture of 4 **similar** such birds is made up with just one bird emerging at the end of it. This mix is then cross-faded, through the mixing panel, with the original vocal mix. The use of 4 **similar** birds, and 4 **similar** performances of "Lisss (etc)", as opposed to 4 copies of the same sound-object, is very significant in achieving a 'natural' feel to the sound.

If one applies no criteria at all to the quality of the transformation then transformations become very easy e.g. put both sounds into a ring-modulator and cross-fade the two sounds through a ringmodulated sound. In **Red Bird** however the criterion is that the transformations appear to be 'natural' i.e. they appear to be merely recordings of events happening in some real or imaginary landscape. The intrusion of such obvious technological-determined features as ring-modulator sound, or tape-echo effects (resulting from using copies of the same sound in textures) destroys the landscape illusion, focussing the attention on the technological devices used in the transformation, on the technique rather than the poetic content.

Red Bird as a myth deals with complex ideas, and is not a simple piece. However, the structure as heard is not complicated. Motifs have not been developed in some elaborate way for their own sakes. The piece aims to distill the essence of several related sets of complex ideas, and articulate the deep-structure of these ideas in the most archetypal way possible, in Mythic form.

ANTICREDOS... BEYOND SPEECH & SONG

The above discussion of **Red Bird** has left implicit the notion that structural forms are themselves meaningful. Thus **Red Bird** could no more have been a Serial composition than **Le Marteau sans Maitre** could have been in Sonata form. All musical forms are ideologically based. In adopting a form a composer adopts an idea-structure, or ideology for his/her musical expression. In many cases musical forms, and hence ideologies, are adapted unconsciously by composers, as the "given" of the musical (& hence social) situation at the time. The composer here reflects the ideologies of his/her time. In other cases (e.g. with Bach, Beethoven, Stockhausen, Cage) the composer consciously grasps **and attempts to articulate** the ideology implicit in the musical form used.

In rejecting the serial method, I am rejecting a finitistic (permutations of a finite set, a countable infinity), 'Unity'-oriented mode of thinking. In adopting a transformational method I am embracing a non-finitistic (transition without discontinuity, uncountable infinity of the continuum) that focuses upon the movement from one point to another (the journey), and a sound-field which is **in principle** unlimited (there appear to be no limitations in principle on which sounds one can arrive at from any given piece of sound-material by the process of continuous transformation... the problem is a practical/empirical one of finding a workable route... the topology of the musical field is complicated and little understood), a method in which "Unity" is replaced by the idea of long-range unpredictability, the generation of unexpected variety.

The mental model I am adopting comes from the process of biological (and in fact social) evolution. Thus given any phenotype (creature) it is possible to specify with reasonable certainty what kind of variants of the species one might expect to occur **in the short term**. But there is no long range predictability of the process of evolution. I am asserting that the Universe, at least that part of it which concerns us as organisms and as thinking beings, is in principle creative and hence not predictable in the long term. Social predictability, and ideologies of predictability, merely reflect the generalised stability of all complex dynamic systems combined with the entrenched power of vested interests.

The piece **Anticredos**[4] for 6 amplified voices, using extended vocal techniques (but **no** electronic treatment of the voice) uses the sound-field of the voice to unfold this musical/ideological form. Beginning from a fixed point of reference, the word "Credos", the piece moves outwards by processes of continuous transformation of this sound-object, and its constituent parts, to explore the whole gamut of vocal possibilities. The piece returns to this reference point only to move out in other, entirely different directions. Usually more than one process of transformation is happening (simultaneously or disjunctly) at any time, and a sound-routing system (mixing desk and 2 quadrapans, plus normal routing facilities, all feeding 4 loudspeakers spaced around the audience) is used to spatially separate, or merge, these parallel sound-pathways. Parallel processes may also interact with one another, e.g. precipitating change in the other, and so on.

The piece culminates in a 2-minute long, seamlessly transforming sound (in fact two parallel processes rotating separately in space) passing through the entire gamut of sounds revealed by the earlier processes of transformation, but no longer aurally relatable to the seed word "Credos".

Technically speaking this piece required the development of both a vocabulary of vocal sound-materials and a notation system capable of representing these **and** their intertransformations.

I have been exploring and cataloguing vocal sounds for about 4 years, and the results of these researches are drawn together in the booklet **Book of Lost Voices**[5] (1979). Summarising this vast field briefly, vocal sounds may be categorised variously as **Inhaled** or **Exhaled**, **Voiced** or **Unvoiced** and **Lunged** or **Unlunged**. Lunged implies that air from (or to) the Lungs is required to produce the sound (most sounds); Unlunged implies that air from the lungs is not required (and hence normal breathing in and out is possible independently of producing the sound, while producing the sound). In addition **Pseudo-Unlunged** is used to describe sounds apparently requiring no, or very little, air from the lungs but requiring a high lung pressure to be maintained (breathing in & out is therefore not possible whilst producing these sounds).

Next we may locate various **oscillators**, namely (1) the larynx (2) the tongue (rolled-r, uvular-r, pitched-sound from 'X' as in Scottish 'loch') (3) lips & cheeks ("Lipfarts" and "Flabberlips"), tongue/cheek, which may be pitched by altering lip-tension (manually where necessary) (4) whistling - of 3 types: normal, **s**-whistling and **sh**-whistling - permitting us to whistle 2 parts simultaneously (e.g. in parallel 6ths). Subaudio (click-like) vibrations can be produced in at least 5 distinct ways.

Noise (as usually understood in electronic-synthesizer vocabulary) may be produced by certain standard consonants e.g. **s, sh, f, h, X** etc., which stress different formants (pitch-bands) in the voice, changing the 'colour' of the noise. Any noise-colour in between the standard consonants can be obtained by appropriate mouth-shape changes.

The mouth and nasal cavity may be used as a filter to isolate specific harmonics (in clearly pitched sounds) or to select a specific pitch-band from a sound-complex (often producing markedly different resultant sounds). Intrinsically pitchless sounds (such as vocal **clicks**)... may be given a **filter-pitch**, (For a full discussion of **fundamental-pitch** and **filter-pitch**, see **Book of Lost Voices**).

The various oscillators may be **intermodulated** to produce chords (e.g. sing plus lipfart producing a resultant sound more than two "notes") & other effects. In addition there are numerous sound-complexes (not constituted from pure pitches, but not 'noise' either) of which the most versatile is the X of Scottish "loch" with water-grit (the sound often made by people prior to spitting,) which has a great variety of forms (filtered, filter-pitched, lunged - unlunged etc.)

All these varieties of sounds may be further complicated by processes of **articulation** and **multiplexing**. Articulations are additional manipulations of the air-flow (or cheek-tension etc) involved in making the sound. They can be produced by rapid tongue movements, trilling or ululation, or various manual interferences e.g. at the diaphragm. Multiplexing (a term from telephone transmission) is used to refer to a process of rapid juxtaposition of given, different sound-elements (too fast for conventional notation-reading) produced by a solo performer.

Finally there is the special case of **very short sounds**. These can consist almost entirely of inharmonic transients, and a great variety of such essentially pitchless sounds may be produced by the voice. They can, of course, often be given a 'filter-pitch' using the (variable) resonance of the mouth cavity. To produce sounds of sufficiently short duration requires much practice and the use of **stops** such as the glottal stop

found in some English urban accents (e.g. in 'spo'id' = 'spotted'). Other stops, essentially sudden stoppages of the airflow by the tongue or lips, can be related to the consonants **P**, **T** and **K**. Classifying these short sounds is a small nightmare and requires very careful aural perception; I have classified more than 9 distinct sound-types from the consonant **P** alone!

Having thus defined the possible sound-field for **Anticredos** it was necessary next to explore the possible transformational routes between the various sounds. In most cases these are limited by the physiology of the mouth and vocal tract e.g. one mouth/tongue position is not accessible to a continuous physical movement from a 2nd mouth/tongue position. In a few cases this limitation can be overcome, where more than one voice is employed (**Anticredos** uses 6) i.e. we may find 2 sound-types (A & B) which can be made to sound very similar, but are produced in physiologically distinct ways (i.e. physiologically impossible to move from one continuously to the other). In this case the first voice may approach sound-A by a (physiologically-possible) process of transformation, and the second voice continue, with no perceptible hiatus, with sound-B, moving off on another (physiologically possible) process of transformation.
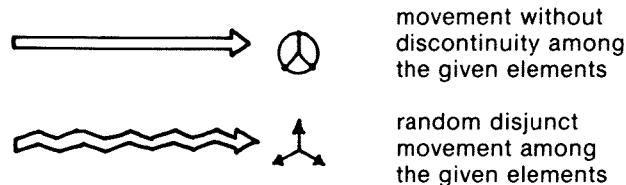
In **Anticredos** this process (of the merging of two or more real voices into one musical 'voice') is aided by the system of amplification and sound-routing. Thus although there are 6 vocal performers, their sounds are routed, via mikes, mixing-panel and loudspeakers in such a way that there are usually no more than two 'threads' of sound apparent to the audience (each thread being made up of from 2 to 6 voices).

Next, the various sound-types were drawn out on a grid, of which many copies were made. Possible sound-transformations were then indicated by arrows, linking mutually accessible sound-types. There are in fact endless possible routes (we are no longer dealing with finitistic permutational composition) and hence one explores as much as possible, but never expecting to produce a complete transformation-map of the field.

From this precompositional information it was possible to construct the piece **Anticredos** using, at this stage, an ad-hoc notation. In order to convey my intentions to the performers however, it was necessary to develop an accessible and consistent system of notation.

Briefly, **Anticredos** uses a 3-'stave' method to notate vocal sounds. The upper 'stave' has information about loudness and duration. The middle 'stave' indicates, graphically, the type of sound (pitched, noise, pitch-complex, multiplex, articulated multiplex etc). The lower 'stave' gives detailed timbral information. The latter is indicated by an 'extended' phonetic vocabulary, with special conventions to indicate voiced/unvoiced, lunged/unlunged, plosive, staccatissimo, mixed phonetic type, plus special signs for sounds which cannot be easily related to the phonetic vocabulary, multiplexes and so on. The phonetic signs are used here often only as simple indicators of mouth or tongue position for sounds which otherwise do not occur in any natural language. A full description of these notation conventions is given in the introduction to the score of **Anticredos**.

All of the above signs may be referred to as the **Object-Notation** (indicating sound-objects). More significant, perhaps, for the structure of this piece, is the **Process-Notation**, originally developed for the composition **Tuba Mirum** (solo Tuba and theatre-effects, 1978). Here, different types of transition between different sounds or sound-textures are indicated by different types of arrows. In addition special signs indicate different ways of moving amongst given sound-objects in a field, the different weightings to be given to those objects, and so on.

movement without discontinuity among the given elements

random disjunct movement among the given elements

transformation arrows

This type of notation allows me not only to indicate straightforward transformations, but also to define sound-textures too complex to notate in a conventional fashion (or rather, if conventionally notated, they would not be possible to read/play), and to control the evolution of such textures, in a clear and easily readable way.

Having thus explored the sound possibilities of the human voice and field of possible sound-transformations, and having developed a notation-system relevant to the demands of the musical idea, **Anticredos** could be written. The piece was completed during 1980 and first performed in London by the group **Singcircle**, for whom it was commissioned. In addition, prior to this, I produced a studio version of the piece, "singing" all 6 voices myself onto a multitrack tape-recorder. This was partly as a demonstration-tape for the performers, for whom the piece is quite technically demanding. Not only must a new vocabulary of sounds be learnt, but the technique of making ideally smooth transformations between different sounds must be mastered.

Finally it is worth commenting on the interaction between the possibilities inherent in the sound-materials, and the intended structural form of **Anticredos**.

Hypothetically speaking, it would have been equally satisfactory to create a piece using the word "Credo" (rather than "Credos") as the 'seed' element. The ideological implication of transforming away from this fixed (sound—)focus in many (long-term) unpredictable directions would have been equally clear. Practically speaking, however, in considering the field of transformation amongst extended vocal sounds it becomes clear that the sound "SSS" (and related noise types) is pivotal. Without this sound as an available resource, the field of possible transformations is grossly limited. Hence my decision to begin from the seed-sound "Credos", thereby not restricting the transformational field. In addition, as a result both of its pivotal transformational role and its 'cadencing' function in the 'seed'-sound (it is the final sound of the word) it becomes a pivotal element in the piece—it, (or its variants) cadences many of the sections of the piece. It will also transform smoothly through sustained **X** (the **X** with 'water-grit' discussed above) into rolled **RR** ... i.e. into acceptable phonetic equivalents of "Cr.." the opening sounds of "Credos"...thus forming a linking sound from one section to the next.

This example I hope, illustrates the exploratory, empirical approach to composition necessary when dealing with an open-ended field of sound-possibilities and a transformational method, contrasting with an a priori approach to system-building possible with a collection of given sound-objects (conventional instrumental timbres) and a finite-set method (12-tone technique).

Anticredos however concludes with an ironic bow to the convention of 'Unity' in music. Thus the 4 final sounds (separated by silences) of the piece may be viewed as variants of the "C", "r", "e", and "dos" of "Credos", but by this point so totally transformed as to be unrecognisable!

NOTES:

1. For a fuller discussion of this point, see "Musical Writing/Musical Speaking" by Trevor Wishart, in **"Whose Music? A sociology of Musical Languages"** by Shepherd et. al. published by Transaction Books (U.S.A.) 1980.
2. **Red Bird** is a 45 minute tape-composition. It is available on disc distributed by Raretone Music Library, Milan or direct from Electronic Music Studio, University of York, U.K.
3. **Red Bird, a document** published by Trevor Wishart, and available from Philip Martin Music Books, 22 Huntington Rd, York YO3 7RL, U.K.
4. **Anticredos**, written in 1979-80. Score published by Trevor Wishart, and available from Philip Martin Music Books, 22 Huntington Road, York YO3 7RL, U.K.
5. **Book of Lost Voices** published by Trevor Wishart (1979) and available from Philip Martin Music Books, 22 Huntington Road, York Y03 7RL, U.K.

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